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THE

Art digest

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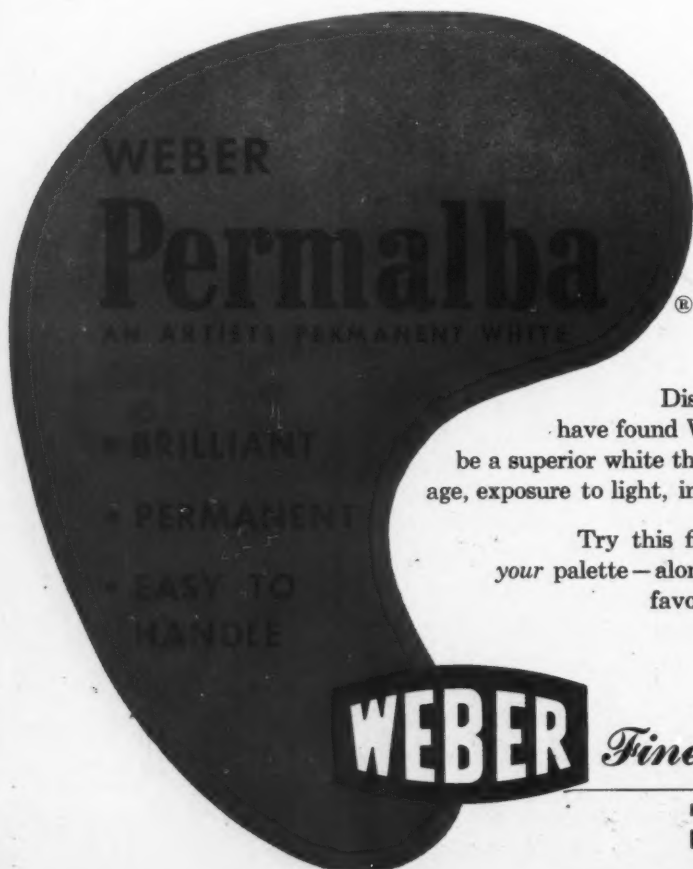
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December 1, 1950

THE ART DIGEST

Vol. 25, No. 5

December 1, 1950

Paul Bird, Editor

Managing Editor

Belle Krasne

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LETTERS

Scratches & Squiggles

SIR: Although I have been a subscriber since 1929 and for the most part a very interested one, I am somewhat perturbed by what seems the present trend of the magazine. There seems to be a preponderance of the "ultra-modernistic, the abstract, non-objective, futuristic," to quote one of the critics. All of which is quite inexplicable to the general public. If artists wish to express their moods in "blobs, scratches and squiggles," I suppose it is their privilege—I am quoting from one of your critics who was describing a well known artist whom she admires—but why should the public be interested? And why should a reputable magazine take their work seriously?

Donald Adams in his column, *Speaking of Books*, says: "Any work of art should explain itself, and if it fails to do so the artist has fallen short of his intention..." Think of the columns of words, words—many of them unintelligible to the general public—written in explanation of Modern Art.

JESSIE A. WHITMAN.
Exeter, N. H.

Brooklyn Awards

SIR: Due to an error in our release sent to your office, Rita Leff was designated winner of the Grumbacher Casein award. Miss Leff won Honorable Mention in oil, and Emma Ehrenreich won the Grumbacher award in casein at our current annual.

BROOKLYN SOCIETY OF ARTISTS
Brooklyn

Undeviating

SIR: I am afraid, like many readers, that I take the DIGEST too much for granted. I look forward to it every week—it does a consistently fine job and I appreciate how much courage it takes to pursue your undeviating way. I hope it goes on forever.

HENRY C. FITZ
Plymouth Meeting, Penna.

SIR: I teach a small group of students and they find THE ART DIGEST a wonderful source of information, as I do myself.

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Whitney Reactions

The current Whitney Museum annual was greeted by the New York art critics with some praise, but also with some specific objections. The Times art editor, Howard Devree, found the show "provocative and challenging," but somewhat overloaded with paintings that fall in the category of the "definitely abstract." He noted that "there is current, moreover, in the non-objective and extreme abstract fields, a tendency toward group idiom . . . with a resulting loss of individuality."

The New Yorker critic, Robert Coates, termed the Whitney an "extremely lively and spirited show," but added that "if this show indicates an abandonment of the eclectic point of view in favor of one more subjective and one-sided, I think that's unfortunate. In a survey of this kind it is as unfair to disregard the sound conservatives as it is to ignore the up-and-coming radicals."

Despairing to Genauer

"A grimmer, more foreboding, more dripping-with-despair lot of pictures—also a group displaying a higher level of technical proficiency—I cannot recall having seen assembled in a single exhibition in a long while." So Emily Genauer of the New York Herald Tribune sums up the current Whitney annual, reported here last issue.

Miss Genauer questions whether the exhibition represents "predominant trends," or propagates them. As for the artist registering in his painting the social climate of his period, that is all right, she says, but "there are also artists whose aim is to work out their own development according to their nature and temperament and to devote themselves to certain aspects of life and nature they find unchanging."

"It takes a special kind of courage these days to flaunt cults, coteries and 'predominant trends.' A man is not necessarily a better painter for doing so—along the more popular course probably lies the greater stimulation and more rewarding exchange of ideas. But surely such courage deserves an audience."

The Whitney Exhibition will continue through December 31.

From a Scrapbook

The whole function of the artist in the world is to be a seeing and feeling creature, to be an instrument of such tenderness and sensitivity, that no shadow, no hue, no line, no instantaneous and evanescent expression of the visible things around him, nor any of the emotions which they are capable of conveying to the spirit which has been given him, shall either be left unrecorded, or fade from the book of record. . . . He may think, in a byway; reason, now and then, when he has nothing better to do; know, such fragments of knowledge as he can gather without stooping, or reach without pains; but none of these things are to be in his care. The work of his life is to be two-fold only; to see, to feel.—JOHN RUSKIN in *Stones of Venice*.

THE EDITOR'S VIEW

By Paul Bird

The Abstract Cycle

FOLLOWING IN CLOSE SUCCESSION the Carnegie and Whitney shows, the new Metropolitan Museum exhibition of contemporary American painting goes far to confirm what the other two exhibitions indicated: that the swing to abstraction is reaching bandwagon proportions. In this latest show there are abstract and semi-abstract pictures by painters who, I remember, last passed this way on top of the Social Significance wagon, to which they had hopped over earlier from the American Scene wagon. I am not speaking of the leading lights in those two movements, but of lesser lights who get into all the parades. There are also, of course, in this new show many paintings in the abstract and expressionist vein by artists whose professional integrity is unquestioned.

Although I count myself among those who get more from a painting that has pictorial content encased into its concrete structure and organic color, I can see, and readily agree, that a soundly built picture lacking the representational element can nevertheless be expressive—if the painter has something to express. But I feel that the far greater challenge in art is to paint a realistic picture in which the pictorial element and the design and color elements are all so organized, fused and integrated that all three combine to express the same thing, simultaneously, vibrating over the same wave length. That is great art.

But the wholesale swingover to abstraction does not greatly bother me. For one thing, I believe it is cyclical and the more wholesale it is the sooner it will be completed as a cycle. Secondly, I think that it can result in a technical advance by the artists because a picture that lacks the pictorial element necessarily undergoes far severer critical scrutiny than one which is pictorial with its irrelevant but inescapable associational elements.

Some future cultural historian will probably arrive at the basic answer as to why abstraction has become such a widespread movement at this time. In my mind, it is because we are so emotionally surcharged as a result of war and world events that we require more excitement and stimulation in everything, including art. The abstract or expressionist picture is a more exciting visual experience than the representational picture. I do not believe that our abstractionists, for the most part, are intending to express the chaos of the world. The Social Protesters were trying to express that. And I do not believe that the abstractionists and expressionists are trying to express any space-time continuums, either, despite a lot of cerebral talk I hear—the funniest being that Picasso's double image style expresses Time. That would make it four-dimensional verisimilitude.

Even in Soviet Russia, where "formalism," and therefore abstraction, is ruled out by state decree as bourgeois degeneracy, the new need for something more stirring than sober realism is beginning to be felt. According to one report (see p. 14), Socialist Realism may be about to give way as the official esthetic to Revolutionist Romanticism, a visually hiked-up way of painting, akin to the manner of Delacroix.

In our own trend toward the abstract, we ought be well aware of some of the pitfalls in that style, the chief one of which is the danger of falling into mere decoration. Just as the overly-representative painting verges on the merely illustrative, which is not great art, so, too, does the overly abstract picture verge on the merely decorative, which is not great

art either. Just as we tended, in the heyday of the American Scene style, to praise much work that was pure illustration and nothing more, there is danger now that we may praise those abstractions that are actually nothing more than pleasant surface decorations.

Another aspect of abstraction that we need to be aware of is that, unlike representationalism, it frequently produces pictures that might be termed "happy accidents." A good painting is never an accident; it is hammered out by the artist and is the result of professional training and hard work. An untrained person working under some accidentally "right" stimulation can come up with a fairly good abstract work which looks convincing. That happens even in the children's classes and psychopathic wards. But such paintings should not be confused with, or judged upon the same basis as, a work by a professional artist whose entire life is devoted to the craft of painting. If it is amateur art that we want, I am sure the abstract style will bring it—in droves.

The real need, of course, is for more informed and more penetrating art criticism. A critic who cannot stand anything that is not realistic is as useless as one who cannot take any brand of abstraction or expressionism.

Audubon Centennial

SPEAKING OF REALISM and abstraction, I would like to lament the fact that the New York Historical Society, which holds a corner on Audubon's art, is not planning any special exhibition next month to mark the centenary of Audubon's death.

The Society owns nearly 500 of his drawings and watercolors, including all but five of the 435 originals from which the famous elephant edition of his "Birds of America" was printed. It owns a number of the rarer studies of mammals. Probably no other institution in the country holds such a monopoly on the work of such an important American artist.

Although the Society has a small exhibition of Audubon's work permanently installed, and although it did hold a big comprehensive Audubon show in 1945, there are good reasons why a complete exhibition of all of Audubon's original work would be of value today in New York. For one thing, many people did not get to see the 1945 show; that was a year of nomadic existence and of postwar moving around and resettling. And, anyway, the centennial of an important artist's death deserves this kind of a memorial from an institution that has so greatly benefited by having his work.

This is an especially good time to take another look at the art of Audubon. We are in the habit of marking him off as merely a naturalist painter who limned each bird and each insect exactly as it chose to hop on the twig before him. But Audubon was trained by the French classicist, David, and he had a sense of classic design that he took into the wilderness.

A fresh look at the bulk of the originals might result in some amendments to the popular Audubon estimate. Those birds and insects are placed with a studied care, and the twig on which they sit has been firmly bent into as good design as this country has ever produced. It would be most timely to re-study the original work that so accurately reproduced nature, and yet did so on an armature of most classic—yes even abstract—design.

In Acknowledgement

ON BEHALF OF THE STAFF of the DIGEST, I want to acknowledge with thanks the many letters we have received from friends and subscribers, assuring us of their continued confidence in, and loyalty to, THE ART DIGEST. These letters, from all over the country, also convince us of what we always thought: that our type of subscriber is the year-in, year-out reader who places complete faith in the magazine's reporting of the news.

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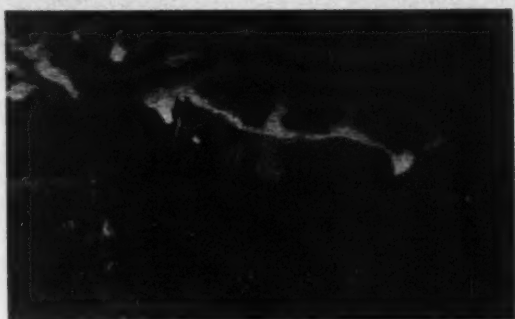
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THE ART DIGEST

Vol. 25, No. 5

The News Magazine of Art

December 1, 1950



SARA PROVAN: *Bird, Fish, Fruit*

KARL KNATHS: *Basket Bouquet*

Big Met Show Finds "Americans Now Speak Universal Language"

By Paul Bird

AS THE ART DIGEST goes to press, the long-anticipated "American Painting—1950" exhibition at the Metropolitan Museum is being hung and readied for its December 8 opening to a public that will probably be surprised and possibly puzzled. At an informal preview, before the hanging and labeling were completed, this reviewer found the show a triumph of abstractionism. Not only are America's artists going more toward the abstract; so are its art juries, some of whom were earlier accused of having no sympathy for the "advanced" styles.

Announcement of the four prizewinners who will share the \$8,500 prize money put up by the Met will be carried in the daily press on the morning of December 6. A complete account of the exhibition, the awards, and the public reaction will be carried in the December 15 issue of THE ART DIGEST.

The show comprises 307 oil paintings processed through two sets of juries—regional and national—selected from more than 6,000 hopeful entries by artists "permanently residing in the United States, its territories and possessions." Arranged by Robert Beverly Hale, Associate Curator of American Painting and Sculpture, and Roland McKinney, consultant, the show fills 17 gallery rooms on the second floor south wing of the vast Met. Earlier in the year the museum indicated that it may hold a similar show biennially, alternating it every other year with a sculpture and watercolor exhibition.

While the exhibition contains many paintings of the completely representational style, these are all hung generally in the first three or four rooms. As one progresses through the remaining rooms, however, expressionism and semi-abstractionism become evident, and eventually these give over completely to non-objective paintings in the final series of rooms.

Described by Mr. Hale as a complete report on the "artistic state of the

union," the show reveals, he adds, "above all, that American artists have largely forsaken their regional and even their national idiom and now speak in a universal language. It seems quite apparent that American painting, for the first time in history, now equals

that of any other country. Since our comparative standing in this regard is of great cultural and some political significance, we should all strive to offer our artists continued encouragement and support."

Mr. Hale is correct with regard to regionalism; there is none in evidence, and, if he means by "national idiom," exact representationalism, he is again correct in finding that many artists are forsaking it for the abstract and expressionist idioms.

American artists are changing in other ways, too. They are using far more color than before in history and they are more craftsmanlike in their picture-building. This may be partly the result of the turn to abstractionism and to the freedom that comes from liberation from the demands of pictorial elements. The level of artisanship is fairly high in the non-objective sections. There remains, however, in those rooms, a deadly monotony that may well be due to the artists' habit of coalescing into groups, or schools. This lack of individual invention and expression is underscored, consciously or unconsciously, by the very hanging of the show. There are some rooms in which the non-objectivity takes the form of linear weaving over a matrix of solid color; there are other rooms in which the checkered technique is prominent; still others show a preponderance of broad bold areas.

If those 18 advanced artists, who earlier refused to enter this exhibition because of an imagined bias by the juries, had submitted their paintings, undoubtedly many would have been accepted. Their paintings would have been lost, though, in the welter of similar work by many, many other artists. Is it possible that some of their fears lay in that direction?

The show includes work by artists from 34 states, originally juried by five regional juries and, later, by a single national jury made up of Francis

LEBRUN: *Centurion's Horse*





ETHEL MAGAFAN: *Lonesome Valley*



JOSEPH HIRSCH: *Nine Men*

Chapin, Illinois; Howard Cook, New Mexico; Lamar Dodd, Georgia; Ogden Pleissner, New York; Zoltan Sepeshy, Michigan; Millard Sheets, California; Maurice Sterne, New York; and Esther Williams, Massachusetts.

List of Artists

Heaviest representation is from the Eastern states which account for 175 paintings. The Middle Western states contribute 51; the Southern states 21; Southwestern states 21, and the West Coast and Hawaii 39. In view of the tremendous number of entries for this most important show of the year, **THE ART DIGEST** presents herewith a complete roster of the artists who made the grade, listed by states:

Eastern States

Connecticut: Thomas Blagden, Robert Brackman, William Congdon, Roger Medearis.

Maine: Tom Richard Cavanaugh, Hopkins Hensel, William Thon.

Massachusetts: Wallace Bassford, Jon Corbino, Gardner Cox, Thomas Franksell, Jr., Howard Gibbs, Karl Knaths, Lawrence Kupperman, Ross Moffett, John Stanley Murphy, Jr., Elliot Orr, Arthur Polonsky, Esther Williams, Karl Zerbe.

New Hampshire: Paul Sample.

New Jersey: Adolf Konrad, Raymond Mintz, Edward Stevens, Jr.

New York: Samuel M. Adler, Charles Henry Alston, Will Barnet, Clifford Beal, Romare H. Bearden, Max Beckmann, William Ward Beecher, Cecil C. Bell, Ben Benn, Theresa F. Bernstein, George Biddle, Isabel Bishop, Arnold Blanch, Alfred Blaustein, Louis Bosa, Henry Botkin, Richard J. Bove, Charles M. Brady, Charles Burchfield, Paul Burlin, Victor Candell, John Carroll, Edward Chavez, Nicolai Clkovsky, Lucille Corcos, Russell Cowles, Lee Brown Coye, Virginia Cuthbert, Gladys Rockmore Davis, Joseph DeMartini, Seymour Drumlevitch, Guy Pène duBois, Frank Duncan, Hazard Durfee, Philip Evergood.

Also: Remo M. Farruggio, Lyonel Feininger, Kurt Karl Feuerherm, Ernest Flene, Perle Fine, Joseph Floch, Frederick S. Franck, Maurice Freedman, Victor Joseph Gatto, Augustus Goertz, Xavier Gonzalez, Louis Grebenak, Stephen Greene, Marion Greenwood, Werner Groshans, Sidney Gross, Louis Guglielmi, Robert Gwathmey, Murray Hantman, Channing Hare, Lily Harmon, Agnes Hart, Joseph Haydock, John Heller, Joseph Hirsch, Carl Holty, Edward Hopper, Eric Isenburger, Lee Jackson, Rudolf Jacobi, Wendell Jones, Pio F. Junco, Morris Kantor, Sam Kipnis, Frank Kleinholz, John Koch, Henry Koerner, Leon Kroll, Yasuo Kuniyoshi, Sidney Laufman, Doris Lee, Julian Levi, Jack Levine, Jean Liberté, Luigi Lucioni, Eugene Ludins.

Also: Ethel Magafan, Howard Mandel, Peppino Mangravite, Boris Margo, Reginald Marsh, Fletcher Martin, Henry Mattson, Ed-

ward Melcarth, Sigmund J. Menkes, Kenneth Hayes Miller, Edward Millman, Hans Moller, Paul Mommer, George L. K. Morris, Seong Moy, B. J. O. Nordfeldt, Arthur Osver, Robert Philipp, George A. Picken, Ogden M. Pleissner, Henry Varnum Poor, Gorman Powers, Sara Provan, George Ratkai, Abraham Rattner, Anton Refregier, Umberto Romano, Iver Rose, Andrée Ruellan, Felix Ruvalo.

Also: Attilio Salemm, Rolph Scarlett, Charles Schucker, Milton H. Seaman, Kurt L. Seligmann, Ben Shahn, Charles Sheeler, Julian Sheres, Everett Shinn, Morris Shulman, Sidney Simon, Mitchell Siporin, John Sloan, Bob Slutzky, Moses Soyer, Eugene Speicher, Joseph Stapleton, Maurice Sterne, Reuben Tam, New York, Nahum Tschabasov, Martha H. Visser't Hooft, Vaclav Vytacil, Abraham Walkowitz, Ferdinand Warren, Raymond John Wendell, Sol Wilson, Marguerite Zorach, Harold Zussin.

Pennsylvania: Charles Toucey Colner, Marie-Celeste Fadden, John F. Follinsbee, Leon Karp, Charles Le Clair, Antonio P. Martino, John W. McCoy, Hobson Pittman, Paul Westcott, Andrew Wyeth.

Rhode Island: Audrey Buller.

Vermont: John Atherton.

Middle Western States

Colorado: Cornelius Ruhtenberg.

Illinois: Ivan Albright, Edward Betts, Francis Chapin, Serge Chermayeff, John Rogers Cox, Warren F. Doolittle, Jr., Harold John Elias, James Guy, Richard Koppe, Martyl, Russell Lloyd Oetel, Louis Rittman, Nat-suko Takehita, Julia Thecla, Frank Vavruska, Zsissly.

Indiana: Arthur E. Deshaies, Will Lamm, Donald M. Mattison.

Iowa: Stuart Edie, James Lechay.

Michigan: Robert Knipschild, Carlos Lopez, Constance Richardson, Zoltan Sepeshy, Donald Thrall.

Minnesota: Charles Nelson Beck, Syd Fossum, Raymond Parker, Walter Quirt.

Missouri: Fred Conway, Siegfried Reinhardt.

Nebraska: Le Roy K. Burket, Walter Meigs.

Ohio: Dean Ellis, Carl Gaertner, Joan Howell, Joan Kemp Smith, Hal Lotterman, William Schock, Hazel Teyral, John W. Teyral, Anthony Valksnoras.

Wisconsin: Aaron Bohrod, Joseph Frieberg, Richard Houghton, Jr., Alfred Sessler, John Wilde.

Wyoming: Worden Day, Rhys Mueller.

Southern States and District of Columbia

Alabama: Richard Brough, Charles E. Shannon.

Florida: Jerry Farnsworth, Roger C. Holt, Edmund D. Lewandowski, Doris Rosenthal, Helen Sawyer.

Georgia: Lucile Blanch, Lamar Dodd, Howard W. Thomas.

Maryland: Omar Carrington, Vaughn Flannery.

Mississippi: Stuart R. Purser.

North Carolina: George J. Kachergis, Duncan Stuart.

Virginia: Robert F. Gates, Richard Lahey.

West Virginia: Charles Kenneth Sibley.

District of Columbia: Marguerite Burgess, John Chapman Lewis, Anthony A. Qualia.

[Continued on page 22]

YASUO KUNIYOSHI: *Fish Kite*



The Art Digest

Who's News

Dr. Thomas Munro, Cleveland Museum Curator of Education, has been appointed Chairman of the National Advisory Selection Committee for the Fulbright Awards.

Contemporary American Sculptors, Inc., report the birth, in England, of a daughter to Mrs. Marcus Falkner Cunliffe, known more prominently in New York as the sculptor **Mitzi Solomon**. Only American commissioned to do art work for the 1951 Festival of Britain, her eight-foot sculpture will adorn Waterloo Station.

Governor Alfred E. Driscoll of New Jersey will present New Jersey's famous native son, **John Marin**, with an illuminated scroll tribute December 3 at the opening of his show at the New Jersey State Museum, Trenton. The Marin show marks the 60th anniversary of the museum.

First of the Fulbright fellows to have a sculpture one-man show in Rome is **Robert H. Cook, Jr.**, whose work is being displayed there by the Chiurazzi Gallery.

Williams College's Museum director, **S. Lane Faison, Jr.**, has been appointed by the State Department to Munich, to supervise completion of the return of works of art to the countries occupied by Germany in World War II.

New Managing Editor of the American Artist Magazine is **Catherine Sullivan**, former staff writer for the Watson-Guptill publication.

Spaeth Appointed

Otto Lucian Spaeth, industrialist and art patron of Dayton and New York, has been appointed director of the American Federation of Arts on a dollar-a-year basis, according to an announcement by L. M. C. Smith, president of the Federation. He succeeds Thomas Parker, former director. Burton Cumming, recently director of the Milwaukee Art Institute, has been named assistant director.

Both Spaeth and his wife, who is presently chairman of the Federation's committee on circulating exhibitions, have been art collectors for a number of years. He served on the board of the School of the Dayton Art Institute, and of the Symphony and Little Theater in Saint Louis. In 1948, as president of the Liturgical Arts Society, he organized a nation-wide competition and exhibition of religious sculpture. Last September he served as a delegate to the International Art Congress in Rome. In business, Spaeth is best known for his wartime accomplishments as president of the Dayton Tool and Engineering Company.

Accepting his appointment, Spaeth stated that on frequent trips to Europe he has observed the effectiveness of the American dollar and of American business methods, "But nowhere have I seen any display or evidence of our cultural wealth and influence. The products of our best minds and creative spirits, which are the arts and letters and music of today, if properly exported from home would do more to gain us prestige, dignity and trust among our allies in the fight for world freedom, than any other aspect of our national natural resources."



GIORGIO MORANDI: *Still-Life*

Diplomats' Dilemma: National Art

WHAT DO FOREIGN embassies in the U. S. know about contemporary art in their own countries? The question, posed by the Florida Gulf Coast Art Center in Clearwater, is indirectly answered in a show called "24 Paintings from 24 Countries," on view at the center to December 10.

Last August, with a fairly good idea of what contemporary foreign art was available in the U. S., Charles Val Clear, director of the Clearwater center, decided to stage a small "international" survey to illustrate the universality of living painting and the rapidity of communication between artists. He wrote to 32 foreign embassies in Washington, asking for "recommendations of . . . contemporary painters of your country" and also for information on where to locate "examples of their works which may be seen in Washington or New York and borrowed for this exhibition."

Val Clear took a personal interest in embassy response because when he lived in Washington during the '30s, embassies sponsored portrait painters of social prestige, and cultural attachés were, for the most part, disinterested in culture. As he expected, reactions to his inquiries revealed the greatest possible variation in official knowledge and support of national art. Response of the foreign embassies left much to be desired. But, he notes, the U. S. might come off as badly were someone in Brazil, for example, to write to the American ambassador there asking for information on American artists.

Of the final selection at Clearwater, only three paintings come directly as a result of embassy aid. Eleven came through the interest and knowledge of New York's Museum of Modern Art. The rest were lent by galleries and private collectors. In addition to the 24 paintings borrowed from outside sources, Clearwater brought the total number of countries represented up to 27 by supplying its own items from Haiti, Mexico and Czechoslovakia.

Regarding Val Clear's inquiry: five governments—Ireland, Ethiopia, Burma, Argentina, and Liberia—altogether ignored it; four governments—Belgium,

Israel, Netherlands, and Norway—responded with first-rate, enthusiastic letters. A number sent routine acknowledgment, referring the art center to the National Gallery of Art and the Metropolitan Museum of Art.

Among responses and comments from the various embassy offices were the following:

Canada: Slow in following through (three letters, each a month apart), but provided helpful leads. At the time, one of Canada's finest artists, Miller Brittain, who represents Canada at Clearwater, was having a solo show in New York. (Notes Director Val Clear: this suggests that foreign artists having exhibitions in the United States might do more to keep their embassies informed.)

Cuba: Knew its top modern artists (Lam, Bermudez, Portocarro, etc.) and knew where their works could be found in the U. S. (The Museum of Modern Art supplied Bermudez' *Balcony* for the show.)

Egypt: "Although His Excellency is out of town at present, we will be pleased to communicate with you as soon as he returns." (No further word; not represented in the exhibition.)

Finland: Answer of November 2 (two months later): "It is very unfortunate that there are no examples of the work of contemporary Finnish painters to be obtained from Washington. To the Legation's knowledge, the situation is the same in New York." (Not represented in the show.)

Haiti: "*Je vous suggerai de vous adresser au Center d'Art de Port-au-Prince, Haiti,*" etc. (Represented by D. Vergin's *Recovery*, owned by Clearwater.)

Iceland: "I regret to advise you that I do not know of any Icelandic painter in the United States, nor do I know of any collection in this country which includes Icelandic paintings." (For the legation's information, Val Clear submits that H. H. Arnason of the University of Minnesota owns many modern Icelandic paintings and can tell of others in that area. A painting by Iceland's Gunnlaugur Blöndall was lent to

[Continued on page 22]



COROT: *Soissons: House and Factory of M. Henry*

Philadelphia Buys French Masterpieces

FOUR MASTERPIECES of French painting have been purchased by the Philadelphia Museum of Art as the start of a program of acquisitions in connection with its current Diamond Jubilee celebration. The paintings are: Corot's *Soissons: House and Factory of M. Henry*; Delacroix's *Horses at the Fountain*; Claude Lorrain's *Landscape with Cattle and Peasants*; and *The Procession of the Ram* by the brothers, Louis and Mathieu Le Nain.

The Corot, "unique in its prophetic anticipation of modern trends of geometrical organization," was painted in 1833 on commission from a local cloth manufacturer in Soissons. It was displayed at the Corot Centenary in Paris in 1895, and was first exhibited at the Philadelphia Museum here in 1946.

Delacroix's *Horses at the Fountain*, described by the Italian critic Lionello

Venturi as "one of the best Delacroix in the world," is a scene of Morocco, obviously inspired by the painter's long visit there in 1832. It was originally owned by Khalil Bey and later entered the collections of the Prince de Wagram, Paris, and Chester Beatty, London.

The two paintings by the Le Nain brothers and Claude Lorrain join Philadelphia's famed Poussin, *The Triumph of Neptune* (formerly in the Hermitage), to form an ensemble of 17th century French painting "unsurpassed in America." The Le Nain picture, was painted when both brothers were impressed and influenced by the Italian Caravaggio. The serene Claude Lorrain landscape, signed and dated 1629, comes from the artist's early period, in Rome where he settled at the age of 27. The earliest dated Claude, it was formerly in an English collection.

Fort Wayne Presented Museum Building

THROUGH the generosity of local citizen, B. Paul Mossman, Fort Wayne now has for the first time a fine separate art museum, the former home of Mr. Mossman who presented it to the local art association in memory of his late wife. The museum, formerly confined to a few galleries in the Fort Wayne Art School, now contains six ample exhibition rooms and a reference library.

In commemoration of its opening Walter H. McBride, who has been director for 18 years, assembled a fine exhibition of contemporary painting to show what has been happening in art during the past half century. For its current show to December 23, the museum has on view the Annual Local Artists Exhibition, sponsored by the Tri-Kappa Sorority. Held for 16 years, this exhibit has grown yearly from an original 28 exhibitors to the current 71, and from \$50 in prize money to \$415.

The 15 prizewinners this year include

five Tri-Kappa prizes, won by Mildred Fischher, Walter Crowl, Eva Penn, Dorothy Hills and Rosa Hughes (amateur); a Sigma Eta purchase prize taken by Bob Stone; and other prizes won by Howard Osborn, Carl Jones, R. Thomas Field (ceramic), Phyllis Heeter, Mrs. D. P. McDonald, Mrs. James R. Arnold, Arthur L. Sprunger, Lewis Rix and H. Radatz (ceramic).

Judging from the impressive list of prize donors, many business and civic organizations support local art.

New Museum for Lincoln, Mass.

With an expenditure of \$200,000 on modernization, the de Cordova and Dana Museum and Park has opened a new building in Lincoln, Mass., containing five exhibition galleries, an art library and six classrooms. "Like many other museums," states the announcement, "we are keenly interested in the American artist."

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: The 90th Anniversary Exhibition of work by deceased members at the Philadelphia Sketch Club, oldest organization of its kind in the United States; the opening of the new artist-run Ellen Donovan Gallery, 1716 Rittenhouse Square; and, in Allentown, a large "Portrait of Power" show comprising 98 paintings by 72 members of the Lehigh Art Alliance highlight this area's Thanksgiving season.

Ninety exhibitors—one for each year of its life—take the place of birthday cake candles in the gallery of the Philadelphia Sketch Club. Going back to 1860, the show begins with the work of early illustrators, led by F. O. C. Darley, and progresses through the '90's and the Spanish American War (via a wash drawing of naval vessels by war correspondent F. Cresson Schell) to pre-World War II work by Lyman Sayen, Earl Horter and F. Walter Taylor.

The Club has numbered among its members such artists as Thomas Eakins (represented by *Oboe Player* and *The Oarsmen*), Joseph Pennell, whose pencil drawings are featured among the black and whites, J. McLure Hamilton (with a brusque portrait study of Architect Charles Burns), Thomas Moran, Frederick Waugh, Bernard Uhle, Colin Campbell Cooper, Adolphe Borie, Birge Harrison, W. T. Richards, Thomas Anshutz, Hugh H. Breckenridge, Yarnall Abbott, N. C. Wyeth, A. B. Frost, and the sculptors Charles Grafly and R. Tait McKenzie (the former represented by a bronze study for San Francisco's *Pioneer Mother*, the latter by a plaque for the University of Pennsylvania). Included also are Frederick W. Goudy, originator of Goudy type, and two photographers.

Although you go back to the mid-19th century as you enter the gallery via a group of illustrations, you find in a 1910 painting by Sayen and in somewhat later canvases by Breckenridge and Horter the stirring of modern French influences. Yet the work seems to possess a sense of composure, minus nervous introspection, that does not exist today. Thus the flavor of the exhibition is distinctly Victorian. Topical awareness, social or political, is confined to black and whites, and primarily to those by cartoonists.

Lehigh Artists Paint Industry

The Lehigh Art Alliance exhibition, which parallels a similar industrial "Philadelphia at Work" display at Philadelphia's Contemporary Art Association, concentrates not on 21 industries, as does the latter, but on one—the Pennsylvania Power and Light Co. Resulting from sketches and notes during a three-hour tour of the industry's Sunbury plant, the pictures, displayed in the P. P. & L's show rooms in the heart of Allentown, provides a composite impression of the industry as such, inside and out, by day and, more dramatically, at night. Even realistic painters suddenly were activated by the abstract values inherent in the production of power; while all 72 participating artists, working at white heat,

[Continued on page 21]

Art in Chicago

By C. J. Bulliet

CHICAGO: A retrospective exhibition of paintings by T. A. Hoyer, Chicago's greatest "primitive," who died in 1949 at the age of 75, will be the December show at the Chicago Public Library.

Hoyer is one of the few Chicago artists to attain important recognition by New York's Museum of Modern Art. In 1938, he was included in the museum's international show of "Masters of Popular Painting," with three of his nine paintings reproduced in the catalogue. One of them, *Inside the Barn*, ranks well with anything ever done by a "primitive" this side the Atlantic.

Hoyer was as fabulous in his daily life as he was in his paintings of forests in summer and winter, of farmlands in his native Denmark and in Illinois, of the fjords of Denmark, the open sea and Lake Michigan.

Son of a wealthy coal dealer in Copenhagen, he showed such talent as a painter that his father apprenticed him at 19 to Franz Hennesen, court painter. He painted in Hennesen's studio for nine years, thoroughly mastering techniques. Hennesen, realizing his most promising pupil was unhappy painting people, even royalty, instead of landscapes, advised him to travel.

As an amateur acrobat, Hoyer had so developed his muscles and his sense of coordination that he led his fellows in the gymnasium. To pay his expenses as a traveler, rather than rely on his father, he organized a strong man act that went so well in Berlin that he and his partners went on a world tour.

The tour lasted for more than a quarter of a century, during which Hoyer visited all the important civilized cities on all continents. He missed no performances and no periods of training. But all his leisure hours he spent either in museums looking at pictures, or in his hotel room, where he always had a portable easel set up ready to record an impression.

It was as an acrobat that he first reached Chicago, where, following more world tours, he was to win applause as a painter. His exhibition now current at the Public Library includes his last painting, *The House at the End of the Road*, along with his earlier *Sunset*, *Little Farm House*, *Mountain Road*, and some more of his best.

Hoyer painted slowly. He organized a picture complete in his mind before he started to put it on canvas, and seldom varied a detail. His one regret was that he could not possibly paint everything he planned. He told me not long before his death he had enough pictures definitely in mind to last him a thousand years.

"Holbein and His Contemporaries," winter show at the John Herron Art Institute at Indianapolis (DIGEST, Oct. 15), is attracting a goodly number of the art lovers in Chicago, which is the home of the Indiana Society and the former capital of Hoosier art. Until recent years, the annual Hoosier Salon, supported by an art organization in every one of Indiana's counties, was held at Marshall Field's department store, and the prizes sum-totaled more than the prizes given in any annual held at the Art Institute of Chicago.



JACOB RUISDAEL: *Bleaching Grounds near Haarlem*

Old Dutch Formula: Fidelity to Nature

JAN STEEN, TERBORCH, Metz and many lesser "Little Masters" of 17th-century Holland provide a faithful and intimate picture of everyday lowlands life in a loan exhibition, current at Hartford's Wadsworth Atheneum to January 14. The major autumn offering of the Museum, the show is titled "Life in 17th-Century Holland: Views and Vistas—Pastimes, Pantomimes and Peep Shows." Sources for the exhibits include important U.S. collections of Dutch art, both public and private.

A pictorial record of the Dutchman and his family at work, at play, in church and at meetings, the show numbers paintings by those countless artists who, though of lesser stature than their titan compatriot Rembrandt, nevertheless found a willing patronage among the burghers and merchants of trade-conscious Holland. While pictorial content and fidelity to the natural appearance of things was of utmost importance to the bourgeois Dutch pa-

tron of the 17th century, the taste for genre art did little to hamper artists in their development of solid, structural design.

Broadly classed into city and country views, the exhibits include architectural views and city vistas by Pieter de Hooch, Gerrit Berkeheyde, Jan van der Heyden, Vosmaer. There are also flat panoramas and busy waterways by such major "little" masters as Van Goyen and Jacob Ruisdael, whose *Bleaching Grounds near Haarlem*, a recent acquisition of the Atheneum, is being exhibited publicly for the first time in this show.

Scenes of tavern brawls, music lessons, a village doctor or a love-sick lady, a game of skittles or golf on ice, fit into the category of pastimes and pantomimes. And Samuel Hoogstraaten's peep show—a perspective box which contains a camera-like report on a household interior—serves to remind that truth and illusion played an important role in the art of the 17th-century Dutch period.

VAN SLINGELAND:
Woman Drawing Water



Tintoretto, Corot to Hartford

Two acquisitions announced by the Wadsworth Atheneum are Tintoretto's *Apollo and Marsyas*, and a Corot landscape, *Church at Lormes*. The former picture, unlike many Tintoretto's, can be dated with certainty, since a 1545 letter from the poet Aretino to the artist thanks the latter for receipt of the painting. It was formerly in the collections of the Duke of Abercorn and Sir William Bromley-Davenport. The Corot landscape depicts a church in a small village in central France, an area where, according to Kenneth Clark, Corot "arrived at a satisfactory compromise—pictures of modest size, firmly constructed and seen with absolute naturalness, which makes every landscape painted before or since look slightly artificial."

Woodcut Survey

By Margaret Breuning

A SURVEY of woodcuts and wood engravings in the United States (1660-1950), current at the Brooklyn Museum, furnishes an engrossing record of the part that such pictures played as means of communication of news, when the telephone, the camera and the radio were unknown, and even for a long time, the newspaper. Furthermore, they possess historical value in their reflection of the periods in which they were produced. From the few 17th-century prints that have been salvaged, printed on coarse paper in viscous inks, down to the 19th-century final brilliance of technique in these mediums, they form a running comment upon events of their time.

The exhibition, on view until January 7, starts with John Foster's portrait of the Boston divine, *Richard Mather*, the earliest woodcut of significance to be made in this country. Foster, who was Boston's first printer, is also represented by his *Seal for the Massachusetts Bay Colony* and a map of New England. A woodcut of *The Waggoner and Hercules* is attributed to Benjamin Franklin. Most of the 18th century prints are by unknown artists and not until the early 19th century does the group of 200 prints begin to include familiar names, among them Alexander Anderson and Isaiah Thomas.

While newspapers came slowly into being in the 18th century, broadsides flourished, their caustic comment upon people and affairs embellished by a striking woodcut. Almanacs came into popularity, enlarging their first charts of the planetary system and prophecies as to weather conditions, with woodcuts of seasonal occupations, to an inclusion of news, scientific facts, literary sketches and even comic illustrations. Newspapers expanded, using pictorial material. In the mid-19th century, a Boston paper included a "picture gallery" of six wood engravings, and a New York newspaper advertised the fact that it included a pictorial sheet.

Illustrated books, magazines and posters commented upon public happenings such as the opening of the Erie Canal, the expansion of the West, the growth of railroads, the performances at the theaters the gaiety and excitement of the circus. An amusing side issue was the series of almanacs devoted to the fabulous adventures of Davy Crockett, embodying all his incredible tales into a heroic saga of a superman.

The mid-19th century witnessed a greater production of graphic work, especially of wood engraving. The names of Thomas Nast and Winslow Homer are linked as illustrators, commissioned by Harpers Weekly, in Civil War Scenes. Nast, of course, afterwards became a great political cartoonist, attacking the corruption of New York politics, while Homer devoted himself to painting.

The early artists had both designed and cut their wood blocks, but a final separation brought the highly skilled professional craftsman, to whom the artist submitted his designs. When these professional engravers attained a brilliance of skill in their technique, their work was superseded finally by the



JOHN FOSTER:
Portrait of Richard Mather

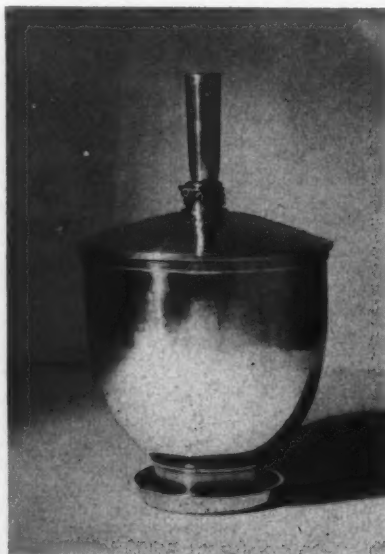
photographic process of half-tone. Although attempts were made by artists to rescue wood engraving, the newer, swifter mechanical means triumphed.

It is interesting to find in this collection, that contemporary artists are again producing wood engravings and woodcuts, many of them in color, that are works of art in themselves, not intended for illustrations. Asa Cheffetz, Thomas Nason, Max Weber, Louis Shanker, Charles Smith are some of the artists in this graphic revival.

Recent American Prints at Carnegie

A cross-section of the past year's production by American printmakers, selected from the annual juried exhibition of the Library of Congress, is on view through December at the Carnegie Institute, Pittsburgh. The 114 prints included represent as many artists and all print media. With the exception of 36 which the Library of Congress has already purchased for its own collection, all of the prints are for sale, with the price listed in the catalogue. The Carnegie, itself, will purchase some.

A'LEEN RUNKLE:
Handwrought silver bowl



Italy at Work

BILLED as the largest museum show ever brought to this country, the Brooklyn Museum has on view until the end of January "Italy at Work: Her Renaissance in Design Today." Following this New York showing the exhibition will travel coast to coast for the next three years.

Assembled to help Italy narrow down her dollar gap, the exhibition includes 2,500 objects selected by an American jury to display the best of modern Italian design in house furnishings, arts and crafts, ecclesiastical and liturgical items, ceramics, enamels, toys, book-bindings, metalwork, leather work, textiles and even office machines.

The exhibition is described as America's "first comprehensive view of post-war spiritual and industrial rebirth in Italy which has been achieved under democratic government—with U. S. economic aid."

Industrial designer Walter Dorwin Teague, who supervised the staging of the show, selected a color scheme that will have "a nostalgic interest for all those who know and love Italy. The dominant notes are cerulean blue of the Italian sky and a clear light yellow that should recall Italian sunlight with accents of the pale burnt orange which appears so often in architecture and especially in the sails of the boats on the Bay of Naples."

To Revive Silversmithing

In an effort to revive in America the art of hand silversmithing, the 83-year-old New York refiners of precious metals, Handy and Harman, have sponsored for the past five years an annual jury competition among art teachers, offering to winners a summer workshop conference to provide advanced training and to enable them to return to their posts where this training can be expanded in their teaching. The firm points out that early in American history handwrought silver was produced by a total of 800 artisans, whereas in 1947, when their conference was established, there were less than a dozen craftsmen in America following Paul Revere's trade.

An exhibit of the work of last summer's 12 conferees has now been assembled and is touring various centers where a revival of hand smithing is underway. The show's itinerary includes the University of Wisconsin (to Dec. 7), Minneapolis Vocational High (Dec. 18-21), the University of Washington, Stockton College, University of Kansas, University of Missouri, Omaha University, Memphis Academy of Art, Catholic University, and the Philadelphia Museum School of Art.

"Good Design" from Chicago

This Christmas, Chicago will show New York some rudiments of good design. The Museum of Modern Art for its annual holiday display of "useful objects," has brought to New York 250 items that have been on display all year in the "Good Design" exhibition in the Merchandise Mart in Windy City. The Chicago show, which includes home living objects ranging from drinking glasses to sofas, will henceforth come to New York each November.

Los Angeles Events

By Arthur Millier

LOS ANGELES: The annual report of James H. Breasted, Jr., as director of the Los Angeles County Museum for the fiscal year ending June 30, 1950, lists acquisitions to the art collections as 339 works of fine and decorative art. Of these, 327 were gifts. William Randolph Hearst, the Hearst Foundation, Inc., and the Hearst Corporation gave 277 of these objects to the museum. Various other donors presented 50 items, and 12 were acquired as purchase prize winners in the California Centennials Art Exhibition in 1949. Various periods are numerically represented as follows: Ancient Egypt, 19 pieces; Greece, 65; Ancient Rome, 18; Oriental, 2; Early Christian, 2; Romanesque and Gothic, 27; Renaissance, 77; Baroque, 42; 18th century, 20; 19th century, 27; 20th century paintings, 11. Drawings and prints, totaling 22, are from several centuries. Pre-Columbian art, African Negro sculpture and European manuscripts add up to seven pieces. Money value of these acquisitions is given as \$542,772.

Three conservative art groups followed the lively all-city art show into the Greek Theater Gallery in Griffith Park with a huge display. The groups were Artists of the Southwest, Inc. (formerly Society for Sanity in Art), the Painters and Sculptors Club of Los Angeles, and Women Painters of the West. Between them they showed 415 paintings, 12 sculptures and eight miniature paintings. It was an exhibition for the many people who dislike today's more adventurous trends.

First artist to get a one-man show under the startling A. G. lighting installed at the Cowie Galleries is Emil J. Kosa, Jr., whose recent watercolors, done in Mexico, Arizona, New Mexico and California, can be seen in their true colors to Dec. 19. To realize the difference between A. G. and conventional gallery tube-lighting, visitors can step from the artificial mid-afternoon daylight of the main room into the smaller one where yellow rays discolor a third of the Kosa display.

Thirteen of the artists on the Dalzell Hatfield Galleries' string have agreed that any of their paintings can be had at 25 per cent off until Dec. 24—not just the ones on the wall in the gallery's current "Collectors' Opportunity" show, but anything they have painted. The artists are Millard Sheets, Russell Cowles, Sueo Serisawa, Richard Haines, Jean Goodwin Ames, Gladys Lloyd Robinson, Dan Lutz, Buckley Mac-Gurrin, Rubin, Erle Loran, Etienne Ret and Pauline Polk.

Under \$500 is the rule in the Christmas show of paintings by French and American artists, on through December 31 at the James Vigeveno Galleries. A few Haitian primitives and many drawings and prints are also offered.

A lively ceramic sculptor was uncovered by the Third Street Gallery's November show by four artists from the region near Redondo Beach. He is William Hamner, head of the art department at Shadwick School, and he is as full of humor as of art. Hamner has many gayly colored fish with corks in their mouths. They hold and pour liquor and are suspended in fishnets.



Roman Portrait of a Boy, Late I Century B. C. to Early I Century A. D.



Iranian Head of a Ruler, II Millennium B. C.

Met Shows Great Art in Small Bronzes

By Margaret Breuning

SMALL SCULPTURES in bronze, on view to January 21 at the Metropolitan Museum, date from 2500 B.C. to the 19th century. They recall that man's discovery of an alloy of copper and tin relieved him of the crude weapons of the Stone Age, and also that he soon realized the suitability of this new form of metal for decorative as well as utilitarian purposes. An example of early decorative detail is *Head of a Bull*, Mesopotamian provenance, with shell and lapis lazuli eyes. It probably served as part of a lyre.

The early discovery of a wealth of copper in the Near East led to a wide range of sculptured objects. One of the most impressive is the *Iranian Head of a Ruler*, attributed to the second millennium B.C. It displays the vigor of contours, the contrapuntal play of line, and the blending of realism with poetical conception that particularly distinguishes Iranian art.

Only a few items may be chosen at random from the 200 exhibits shown. Small Luristan pieces with their interwoven animal forms exert a special fascination. An archaic *Horse* (it might well be a modern design) indicates, in its exiguous contours, the basic character of its subject. It is a contrast to the *Horse* of 480 B.C. which combines realism of form with stylization of detail. The Egyptian *Cat*, *Ram*, and *Hawk*—sacred to deities—have escaped the formalizing which finally precluded any freshness in Egyptian sculpture. The Egyptian *Dog* (about an inch high) is a remarkably vital presentment for a piece of such diminutive proportions.

A Chinese *Lion* (Wei Dynasty) reveals ability to combine accurate knowledge of animal form with stylized presentation. The later Chinese gilt bronze *Buddha*, with its melodious lines and expressive volumes, becomes a striking symbol of the focal figure of a widespread religion. In the Roman section, two portrait heads—*Agrippa* and a Julio-Claudian youth—possess a vitality lacking in much of Roman portraiture. The vaguely known art of Etruria includes the figure of a girl, showing

Roman influence, modified by a differing racial approach.

Renaissance pieces include, surprisingly, a *David with the Head of Goliath* by Luca Della Robbia, better known for his work in majolica. Classical influence is felt in such pieces as *Venus Bathing* by Giovanni Bologna, or in the spirited *Satyr Riding a Horse* by Andrea Riccio, as well as in the subject but not in the flamboyant handling of *Neptune with Trident* by Giovanni Lorenzo Bernini. The excesses of florid detail into which the Renaissance wandered are exemplified by Bologna's pair of ornate andirons.

French, mid-18th-century *Young Girl*, quite soundly modeled, with its flowing contours and graceful arrangement, is an arresting piece. Two German items call for citation: the stalwart figure of *Self-Portrait* by Peter Vischer (1455-1529); and the engaging *Aquamanile*, of 13th-century provenance, an ewer representing a centaur and a dragon, reproduced on the cover of this issue.

ALESSANDRO VITTORIA: *Black Venus*
Venetian, Late XVI Century



"Poof," Says Pablo

PABLO PICASSO, professional painter and amateur politician, "is in a situation as complicated as the girl in his colorful canvas, *Girl Before a Mirror*, who has been described as simultaneously clothed, nude and X-rayed," writes Joseph A. Barry in a recent Paris dispatch to the New York Times.

The 70-year-old Communist's paintings are constantly under attack by Soviet art critics as the worst examples of "bourgeois" decadence, but Picasso stalwartly continues to have nothing but praise for the Soviet Union, and he has recently drawn two Trojan doves for the Communist peace campaign, writes Barry. The only art that Russia officially sanctions is Socialist Realism. "Visitors to Russian museums quickly perceive that Socialist content means painting Stalin at heroic moments . . . and realism involves accurate and verisimilar renderings of the mustache."

While coming out officially for the Socialist Realism, French Communist friends of Picasso have granted him a special dispensation and tell the painter confidentially that "When it comes to art, Russia is still in the 19th century," reports Barry.

"It is part of the technique of Communists here, as elsewhere, to use to the hilt every big name they can. Petitions are peppered with the names of men who have won all their fame from the bourgeoisie, which does not bother the Communists one whit. . . . In a recent poll 53 percent of the French intellectual leaders placed Picasso among the ten most important men of the turn of the mid-century. Obviously this did not apply to Picasso's politics, which the vast majority of those polled separated from his painting. But the pull of Picasso nonetheless is strong, especially when one recalls that there are more than 50,000 professional artists in Paris alone."

What does Picasso think of his paradoxical situation? "The only comment this correspondent has ever heard from him was 'Poof, it will pass like everything else. Don't pay any attention to it.' . . . He may attend meetings of his party cell in the small town of Vallauris on Cote d'Azur, but outside of that and his doves he contributes very little of his personal time. Ordinarily, too, he stays away from public demonstrations. It takes a lot of persuasion to get him to leave his pottery and his oils, his child and his child's unwed mother, to sit fidgeting on a platform."

NEW SOVIET ESTHETIC?—In the current *Journal of Aesthetics*, Olga Bradac of Paris states that, "according to recent information from the USSR, a new aesthetic tendency has been added to Socialist realism: *revolutionist romanticism*. This tendency existed in Delacroix's *Liberty Guiding the People*, and in Gorki's *The Mother*." Miss Bradac conjectures that with their pragmatic criterion, the politicians recognize the difference in efficiency [for swaying the masses] in the influence of Gorki and that of Ilya Ehrenburg. "The romantic dynamism of Gorki, if compared with the sober description of everyday life by modern authors, has much more suggestive power."



MORGAN RUSSELL: *Synchrony*. Rose Fried

American Pioneers

MUCH AS the current exhibition of *Les Fauves* documents a pioneer movement in modern French painting, Rose Fried's show devoted to The Synchronists—Morgan Russell and S. MacDonald Wright—and to Patrick Henry Bruce, concentrates on pioneers of American abstract art. It is current to December 21.

Perhaps the only abstract "ism" initiated by Americans in an "ism" heyday. Synchronism, according to its founders who met in Paris in 1912, is a manner of painting in which color is "the generating function." In their sweeping statement, Russell and Wright maintained that "painting being the art of color, any quality of a picture not expressed by color is not painting."

Russell's paintings are closest to the Synchronist creed. His work here dates from about 1911 to 1921 and is dedicated to abstract color expression. Color emerges or recedes on the facets of chunky polyhedrons.

Contrasting with the almost sculptural forms and gaudy colors of Russell's paintings, Wright's forms and colors are shimmering and nebulous. More objective, he takes landscape as a point of departure. Painting California, where he ultimately settled, he is especially close to the early Gleizes. Here, landscape is faceted and dynamic, but color has an independent existence.

Bruce, who lived in Paris most of his life and died there in 1937, also paints like Gleizes, but like the late Gleizes. His canvases are rhythmic designs of flat areas, tapelike arcs, circles, and other geometric shapes, painted meticulously in pale colors. Bruce's paintings are undated and untitled. They are also unsigned, for he is said to have remarked: "A signature adds nothing to a picture. It always makes a spot."

—BELLE KRASNE.

Vienna Masterpieces Filmed

A 40-minute colored film on "Art Treasures from the Vienna Collections," has been completed by National Film Distributors, New York. A Commentary by Thomas Craven narrated by Basil Rathbone gives background information and short descriptions of the paintings which are currently on view at the Chicago Art Institute.

A Modern Viewpoint

By Ralph M. Pearson

Who Is the Avant Garde?

The debacle of one section of modern painting into chaos, and/or the kindergarten and primary level of the emergence therefrom, has completed a circle. In so far as the devotees of that debacle represent the International Modern Movement, they are back again at the beginnings of the real revolution of *Les Fauves* staged in Paris immediately after 1901. But our self-classified "rebels" lag far behind the revolutionaries of the beginning of the century in that the latter were actually breaking with a well-established recent tradition of skilled naturalism and discovering the vast emotional release into designed creation, whereas our rebels are merely withering on the vine that nourished them. It is a very sad process, the more so because the withering is mislabeled in many high places as *avant garde*. My point is that to begin over again after a period of nearly half a century, with the heavy handicap of ignorance of the basic values which endowed the previous revolution with esthetic vitality and permanence, is a camp-following, not an advance guard, operation.

Some of the adherents of this beginning-over-again describe their goal as a "psychological, emotional release which establishes a fresh contact with their audience, the observer of pictures." Such an emotional release, as the "wild beasts" and the cubists discovered long before them, has a profound value—as a *beginning*. There definitely is excitement and refreshment in the escape from the factual and concrete into the emotional spree. We English-speaking people have been and still are imprisoned within the literal truth, scientific knowledge and practical life habits. We desperately need to feel, sense, enjoy, rather than always think. The release into emotional excitement, then, provides fertile soil for the growth of a living art. But a spree is not art. Art demands controls in organized relationships, in visual dramatic form. Such controls can be simple or complex but their lack spells chaos.

This cultural paradox is not limited to our shores. As a member of the association Internationale des Critiques d'Art, I am continually receiving from its Paris headquarters catalogues and pamphlets showing the contemporary art of many European countries. These clearly indicate, in France, and England particularly, a like return to chaos and the ABC's of design or form by a similar segment of each nation's artists, thus indicating that the debacle is as international as the solid movement from which it is a revolt. Perhaps the chaos of our time breeds this pictorial chaos. Pictures may logically be the means of expressing social chaos. But they must express, not parallel, that chaos.

Three current exhibitions illuminate this situation—the Pittsburgh International, the Whitney Annual and a small showing of the paintings of *Les Fauves*, staged by the Janis Gallery.

[Continued on page 25]

German Leader

THIS COUNTRY'S first comprehensive exhibition of work by Ernst Ludwig Kirschner, a founder and leading exponent of German expressionism, opens at Harvard's Busch-Reisinger Museum on December 8 and remains on view until January 12. Since there are few Kirschner paintings in the United States, the bulk of the retrospective comprises some 30 canvases, recently brought here from Switzerland and lent by Buchholz Gallery, New York.

Born in Aschaffenburg in 1880, Kirschner is recognized today as the dominant figure in the first generation of German expressionists. In 1905, together with Erich Heckel and Karl Schmidt-Rottluff, he organized *Die Brücke*, a group consisting of fiery, young Berlin and Dresden painters who, until about 1913, paralleled the development of the *Fauves* in France.

Starting out as an architect, Kirschner soon switched to graphic work. By 1903, he was working in an expressionist style, using color willfully and forcefully with angular, distorted drawing. Threatened by tuberculosis during his early years, Kirschner retreated to the high altitudes of the Swiss Alps, living there in comparative isolation until 1938, when he committed suicide.

Harvard's show covers all phases of the artist's career. A passing admiration for the work of Edvard Munch is apparent in an early work; a momentary influence of Picasso is seen in a work of the late '20s; other items suggest an affinity for Hodler. But whatever influence is detected in Kirschner's work, the overall effect is peculiarly and powerfully his own. Charles L. Kuhn, curator of the Museum, notes that "*Nudes in the Forest* certainly derives from Picasso's simultaneous presentation of profile and full face in a single construction. But in place of the Spaniard's savage statement, Kirschner has portrayed a soft, rhythmic, lyrical pattern. . . ."

In Kirschner's maturity, his earlier, nervous, angular style became more abstract and rectilinear. Full-blooded joy of color and movement in Kirschner's art conceals the morbid introspection of the man. Only in the self-portraits are there hints of the psychic conflict which resulted in suicide.

KIRSCHNER: *Portrait of Gerti*



December 1, 1950



DERAIN: *Trees*

Shock Troops of Modern Art—The Fauves

THE "WILD MEN" are having their day in the exhibition, "*Les Fauves*," which Sidney Janis has assembled. To the contemporary sophisticated eye (if an optic can be sophisticated), the distortions and vehemence of these canvases do not appear overwhelming. But at a time when the cold precision of classic (or neo-classic) art or the tenuous opalescence of Impressionism were the order of the day, these *fauve* paintings had the effect of shock troops on an open city. Yet these artists were merely seeking to restore to painting the form and substance which had disappeared in the triumph of luminism.

While Cézanne and Seurat were powerful influences in this new movement, there were many other important influences—Gauguin, Van Gogh, primitive Italian art, Persian ceramics and textiles. Striving to avoid mere representation of natural forms and present their essential character, the *fauve* artists poured out raw color from their tubes of paint and accentuated their distortions by heavy black contours.

In Matisse's *The Farm*, he shows affiliation with *fauve* esthetics, but in his pointillist *Still-Life with Napkin* he not only reflects Seurat's technique and flair for sound composition, but further his own predilection for decorative arrangement. In his figure piece, *Pastorale*, and his *Geranium Plant*, the decorative motive appears more strikingly, as does his gift of suggesting, rather than delineating form literally. Derain and Vlaminck, for a time working together at Chatou, are represented by canvases quite divergent from their later works. Vlaminck, long associated with his splendors of fusing blues and greens, just skillfully touched by notes of red, here expands Seurat's color dots into swirls, chiefly of red, as in his *Trees of Chatou*.

Derain's *Trees*, red boles with start-

ling contrast of acid green foliage, is a far cry from the neutral palette of his later cubist painting. His slashing brush strokes and vehemence of color in *Port* suggest Van Gogh, while the solidity of the armature of design and cooler hues of *London Tower Bridge* appear to veer toward his cubistic phase. Yet in all his work, one gains the impression that he understood the precepts of Cézanne and was working to his final simplification of visual experience to its essential elements.

Three canvases by Braque are a surprising reminder that he was an early adherent of *fauvism*. The piled up pigment and arbitrary adjustment of realistic forms in *Estaque* or the clash of color in his ably modeled *Nude*, seem a far cry from the impeccable, cerebral paintings of his final cubism. While Raoul Dufy's *14 July*, in its heavy forms and hot color, does not seem to indicate any relation to his later delicate hues and calligraphic shorthand of decorative design, there is the germ of his final expression in its rhythmic movement. This affinity is even more strongly marked in *Terrace at the Beach* and *Boardwalk at St. Adresse*. Other contributors to this unusual showing are Kees Van Dongen, Albert Marquet, Maurice Marinot, Othon Friesz, Henri Manguin, and the American artist, Alfred Maurer. (Sidney Janis, to December 31.)—MARGARET BREUNING.

Equity Jamboree in New York

New York members and friends of Artists Equity will usher in the second half of the twentieth century with a New Year's Eve Jamboree at the Central Opera House in Manhattan. Dancing to dawn, amateur entertainment and other frolics are planned for the "Bird and Bottle" party, with the motto, "You supply the bird, we supply the bottle." Admission is \$5.

FIFTY-SEVENTH STREET IN REVIEW

Andrew Wyeth

The solubility of distant space in tempera has been discovered by Andrew Wyeth and put to good use in his exhibition of temperas and watercolors. A frank realist and representationalist, with an eye on Homer as the master, Wyeth is showing five tempera paintings and more than a dozen watercolors. The latter are done in that expert technique that characterizes American watercolor painting—that makes it so different from British watercolor painting and French watercolor or aquarelle technique. There is verve in the American way of handling; not in the continental versions.

Wyeth is not one to conform to the 20" x 30" convention in his temperas, if the subject suggests otherwise. His dory painting is long and narrow, his *Northern Point*, with its superheterodyne, ball-bearing lightning rod, calls for a slim upright shape, and his outstanding *Soaring* is given all of the lateral space it needs. The buzzards in the latter painting and the hard-shoveling *Sexton* in another tempera have ominous overtones. There is a fine loneliness in Wyeth and a sense of people departed, or about to depart. It's a dissolving world he paints in these days. (Macbeth, to Dec. 9.)—P. B.

Jackson Pollock

Those who go for the no-intellectual-strings-attached sort of decoration will go for this year's Jackson Pollock show, his richest and most exciting to date.

Scrawled with the crazy, whip-lashing calligraphy which is Pollock's special mark, items of billboard proportions are packed into one small room. The effect is dizzying. But this year, they come big, beautiful yet subtle. Space is limited; Pollock apparently isn't. Outsize areas are painted in dainty pinks and blues or peppered with color dots in a 20th-century version of pointillism. Brittle, brilliant enamels and glistening silver paint weave immensely complicated webs. Paint spreads into blobs or dries in embossed cords.

An ingenious departure, a Pollock on glass, is concocted of wire mesh patches, embedded bits of colored glass and string, and pebbles stuck in glue, dried to resemble nut crunch.

But the best canvases here are the simplest ones, those which give angry line freedom to toss and spill, freedom to create space by defying constraints. (Parsons, to Dec. 16.)—B. K.

Carl Holty

Carl Holty, who last showed solo five years ago, sent a letter to his dealer, J. B. Neumann, to explain his new and no longer non-objective pictures that he felt would appear "so radically different from the severely ornamental ones" shown in 1945. To Neumann he remarked: "I am not revoking what I have done before; I have tried only to expand and enlarge upon that which is my interest in painting, to build pictures about what appears real to me."

Further on, Holty remarks that although, along with a number of other painters, he went through a reactive

stage of painting on the basis of subjective emotions, he has made the full circle. "I would like to paint about the world, not myself."

Holty himself points out resemblances to Cézanne in his landscapes, resemblances to Seurat or to some of the futurists in his technique. But, he maintains, at present he is using their methods for personal reasons.

Whatever else may be said of Holty's newest paintings, they are conscientious works. Brilliant, kaleidoscopic patches of color are related by lines which dart in and out intermittently, to create rhythms like jazz syncopations, but rhythms less forceful than lyrical. The show has low points as well as high ones, but it is a becoming not a being. (New Art Circle, to Dec. 10.)—B. K.

Fred Nagler

In his first major oil show in some years, Fred Nagler continues painting New Testament subjects, his color somewhat heightened and his forms more compacted, especially in the smaller pictures. Of monumental dignity is the *Head of Christ* with its Byzantine-like economy of detail and its forceful contrasts. Among the larger paintings, the group of Christ with the Apostles, titled *And One with a Rope*, is a solid huddling of forms with the sinister Judas sitting in an ambivalence of color and design. This use of color and even the brushing to enhance the pictorial element of the picture is effective, too, in *Flight to Egypt*.

Long a painter of religious subjects, Nagler handles his themes with emotional feeling and dignity, if, at times, with an overcomplexity. While in a

WYETH: *Northern Point*. Macbeth



picture such as the *Denial*, the impact is not immediate, in the small gem of an Apostle standing beside his fishing boat, it is direct, simple and of great eloquence. (Midtown, to Dec. 23.)—P. B.

Cesare Stea

Cesare Stea, 57-year-old Italian-born sculptor, took to the easel a few years ago and now makes his debut as a painter. Taking a sculptor's view, Stea works in large terms, generalizing people and places rather than particularizing, thinking more in terms of form than of color. Stressing eternal themes—mother and child, the family, boy with horse, the circus—and lifting his subjects out of the present, Stea gives them a rather classical, idyllic air.

Religious painting seems to be a recent preoccupation, and his classic calm now gives way to fits of expressionism.

Stea's sculpture, also shown, ranges from an early, traditional head of a child, through stylized figures which suggest African primitive carving, to a simplified mother and child—two heads contained in a single oval contour. Throughout, the impulse is to simplify. (Artists, to Dec. 21.)—B. K.

Four at Delius

Four painters inaugurate the new quarters of Delius Gallery at 18 East 64th Street. R. D. Kaufmann is a young American having his first show, with figures in tempera that express tragedy and grief, whether of religious personages or clowns.

At the other scale of mood is Johannes Schiefer, just back from Europe with Paris views done in a pointillist mosaic of high, light-hearted color, some oils, some watercolors, the former perhaps better organized.

Rolf Gerard, theatrical designer of the Metropolitan Opera's *Don Carlo* and *Fledermaus*, is showing quick sketches of a variety of subjects, and a portrait of *Valentina* whose hat reminds us that she, not Garbo, designs Garbo's clothes. Gerard is at his best when he is light.

William Ward Beecher is a *tromp l'oeil* artist of the Harnett type, with a palette, however, that counters slate grey backgrounds with some forceful whites. Subject matter, naturally, is of interest. (Delius, to Dec. 23.)—P. B.

Florentine Mosaics at Knoedler

The exhibition of *Montici*, a form of Florentine mosaic work, presents a clear enchantment in the delicacy and justice of the colors and the charm of the designs. This art of setting stones on stones has been carried on by many generations of skilled artisans working together in a complete anonymity. With a few exceptions, stones were found in Florence. The intarsia works are framed handsomely in dark tones that enhance the colorful designs. From a distance, they appear like paintings.

Montici designs are, for the most part, original, but a few are taken from contemporary paintings by Campigli, Berman, Di Chirico, Nivoli. (Knoedler, Dec. 7-23.)—M. B.

Painter-Printers at Seligmann

Seven painter-printers, who banded together this past July to form a new graphic group, are jointly showing the color lithograph products of their past

The Art Digest

few month's industry. Members are established painters, but besides Margaret Lowengrund, the group's founder, and Will Barnet, who teaches graphics, none of them—Boris Margo, Hans Moller, Ary Stillman, John von Wicht, and Sue Fuller—had any previous knowledge of lithography processes.

Work in the show is varied, colorful and remarkably competent. Stylistically, it teeters between semi-abstractism and non-objectivism, with Sue Fuller's single offering—a gauze-textured surface design—at one end of the gamut, and a classic, simplified Lowengrund nude at the other. Between, there are some handsomely composed, School-of-Paris influenced abstractions by Von Wicht; some effective Barnets—close to Munch in color and expression; some Mollers which are marvelously suited to lithography and which express anything from whimsy to irony; and, among other Stillmans, one with a salt-and-pepper grain. Margo is represented by the cellocut, his own technique



ELIE NADELMAN: *Figurine*. Hewitt

which he expects to carry into lithography. (Seligmann, to Dec. 16.)—B. K.

19th-Century Americans at Milch

In honor of the Philadelphia Museum of Art Diamond Jubilee, the Milch Gallery has assembled a score of paintings by Americans who influenced the course of painting in this country in the years 1875 to 1935. Despite what in former years seemed vast differences in their individual styles, they make a surprisingly cohesive appearance in this show. In addition to the famed trio, Eakins, Homer and Ryder, the show includes such names as Bellows, Blakelock, Cassatt, Hassam, Hawthorne, Henri, Lawson, Luks, Sargent, Thayer, Twatchman and Whistler, to mention a few.

Of unusual interest is a fine Inness landscape, *A Windy Day*; a solidly constructed Twatchman view of *Lower Falls, Yellowstone*; Luks' garrulous *Fortune Teller*; a seldom seen (these



GEORGE INNESS: *A Windy Day*. Milch

days) Robert Henri, *Portrait of a Boy*. Ryder is represented by his *Hunter's Rest*; Eakins with a figure, *Coral Necklace*; and Homer by *Weaning the Calf*.

The various international influences of the time—Impressionism, Japanese design, Dutch realism and the Munich style—are evident in this exhibition, but over-riding all of these influences is a curiously American approach. Is it their homespun quality? Their restraint? Or has Time laid its mantle of unity over such once diverse artists? (Milch, to Dec. 30.)—P. B.

Joseph Presser

Josef Presser's caseins and gouaches in the abstract vein have a rugged and forceful quality, much of which derives from his effective surfaces, and from his able use of white to set off the remainder of his palette, as in the large *Cicatrice Harbor*. Presser is the current winner of a \$400 Woodstock Foundation prize. (RoKo, to Dec. 7.)—P. B.

Elie Nadelman

Tiny figurines in white plaster by Elie Nadelman have been attractively mounted on boards to hang on the wall. Included with these are some larger sculptures, influenced strongly by primitive folk art, and some *papier maché* figures that display Nadelman's talent for embellishing with color. The innumerable figures, half-emergent little confections, have a charm and mystery that is thoroughly engaging. (Hewitt, to Dec. 16.)—P. B.

Federation of Modern Artists

Judging by this year's Federation of Modern Painters and Sculptors show, either the moderns are retrenching or else the meaning of the word modern is changing. In this season's show, realism is edging out abstraction; and the non-objective painters appear to have beat a last-minute retreat. Tomlin, Stamos, and Rothko—though slated to show—are absent. Balcomb Greene deserts the non-objective fold as his striking, monumental *Vagrant* comes into real being before the spectator's eyes. Adolph Gottlieb puts aside his pictograph to concentrate on a single ominous image. Gaining ground quantitatively, realists include Anne Eisner,

Dorothy Eisner, Louis Harris, Joseph Lenhard, Theodore Fried and Gerrit Hondius.

Judged for quality rather than modernity, paintings by Schanker, Xceron, Rattner, Knaths, Slobodkina, Manfred Schwartz, Menkes, Botto, and Edwin Dickinson add zest to the lackluster show.

Eight sculptures—most of them indifferent—also appear. (New School, to Dec. 4.)—B. K.

Robert Motherwell

Back on 57th Street after a lapse of three years, Robert Motherwell, one of today's most thinking painters, recently showed three types of new paintings. The first batch, the "elegies," attempt—often successfully—to symbolize in stark black and white, a "subjective image of modern Spain." Motherwell himself accurately notes that these somber arrangements of black ovals crushed between massive black piers and set against a mourning white are "funeral pictures, laments, dirges, elegies—barbaric and austere."

"Capriccios," according to Motherwell, derive their name from the musical term which means free and often fantastic form. Subjects here are supposedly the classical ones of 20th-century abstract painting in Paris: figures, interiors and still-lives. Fantasy is allegedly brutal and ironical.

Surprisingly, Motherwell's freedom doesn't entail a total divorce from reality. His fantasy is based on reality and on sudden flights into color. Best examples are *Room 8, Hotel Flora, Cannes* and *The Hotel Flora*, in both of which the reality of a hotel corridor comes through as the hint of a doorknob and the scrawled suggestion of the numeral 8 against a door. Here the caprice of color and reality is supported by solid construction. But when the structure gets loose-jointed—as in the giddy *Hotel Corridor*—the effect is weak.

Wall paintings, a third form, must be taken for what they are—"enhancements of a wall," not easel paintings. They do not present images, either subjective or "real." What counts in them is harmonious, subtle color and excel-



ERIC GILL: *Daughter*. Weyhe

lently disciplined composition. *The Voyage*, a huge and particularly handsome painting, proves how successful the artist can be within the limits he sets for himself. (Kootz, to Dec. 4.)—B. K.

Modern Sculptors

In honor of Philadelphia Museum's Jubilee, the Weyhe Gallery has assembled a score of "museum caliber" sculptures from the collection by modern masters accumulated by Mr. Weyhe, including many Americans he first introduced to the public in the little gallery above his fabulous bookstore. A whimsical 1928 wire portrait of the dealer by Calder recalls that artist's debut at Weyhe's that year. From European studios are examples by Lehmbruck, Kolbe, Barlach, a small bronze bas-relief, *Victory*, commissioned by Weyhe from Malliol, and examples in bronze by two famed painters, a 1905 *Jester* by Picasso and a small figurine by Gauguin. Among the American examples are several small nudes by Lachaise, the same artist's famed *Portrait of Marin*, examples of Flannagan who was first sponsored by Weyhe's, and works by the contemporaries, Faggi, Doris Caesar, Lu Duble, Charles Salerno, Sybil Kennedy, Marion Walton, Jane Wasey and Eric Gill.

Thoroughly enjoyable, the show offers a range in mood, medium and mode of execution seldom encountered in a small sculpture exhibition, and it attests to Weyhe's own catholicity and generally unerring taste. (Weyhe, to Dec. 16.)—P. B.

Frederic Karoly

Someone who didn't know that Frederic Karoly has designed textiles could guess as much from his current show of well-controlled, non-objective paintings. Karoly's free-flowing and exceptionally colorful compositions suggest an approach to design similar to Kandinsky's. His primary interest, however, is surface. He loads his canvases with paint, palette-knifed to look like a thick pile

of toothpicks or magnetic fields showered with iron filings. Elsewhere he pours on glistening streaks of paint or gets tactile effects with sand; he breaks areas into a honey colored beehive or into simple, streaked arrangements.

Color in these paintings erupts like fireworks or brilliant plumage. And an effective *Marshscape* departs from the non-objective to suggest, in the same prickly manner, marsh reeds and spurts of flame and their reflections. (New Gallery, to Dec. 16.)—B. K.

Bernard Rosenthal

Bernard Rosenthal's sculpture in bronze does not employ the traditional approach to this form of art, that is, the building up of organic figures by bodily rhythms. Rather his sculptures convey the impression of architectural design, particularly Gothic. The wide diversity of his pieces is impressive, although they rely on the same principles of formal construction.

In *Flute Player*, flat planes, sharp straight lines and volute curves build up a figure that is almost inorganic, although there is an indication of the head. The open spaces afforded by the outthrusting detail are integral parts of the whole decorative design. *Guitar Player* seems to lose the forceful directness of the majority of the pieces; and the archaism of *Shepherd* and *Fisherman* is a forced note not felt elsewhere. (A.A.A., to Nov. 16.)—M. B.

Eric Isenburger

Paintings and drawings by Eric Isenburger all suggest the spell that Italy has laid upon him, especially its background of antiquity. Isenburger has gained technically since his last showing, in greater soundness of form and breadth of design. His color also appears more apposite with subject matter in many subtleties of palette.

Leaning against an easel, *Classical Mask* is an enlarged version of the antique actors' equipment. Its insistence of dead white is offset by colorful folds of material at one side. In the sculptured figure of *Homage to Rome*, seated beneath a Roman arch over a scarlet architrave, the austerity of the neutral colored form is relieved by touches of blue in the décor.

The drawings in pencil have Roman subjects, all carried out in great variety of tonal richness and dexterity of line. (Kniedler, to Dec. 16.)—M. B.

Channing Hare

Lissome-looking, but momentarily straight-backed young ladies sit for a figure piece by Channing Hare in some of the most oddly rigid poses, and decked with the most carefully chosen finery. One feels that Hare's chief concern is the finery, especially when he does so well in such a piece as *Autumn Costume* in which the model is a dressmaker's mannikin, or in a painting in which the model is seated squarely back to the spectator. The greyish, unalive skin tones of the girls' faces and arms, their automaton obedience to the pose, all tend to center interest on the rendering of the ribbon, the feather, the silken skirt or the beadwork across the yoke of the back of the dress. This is probably as the artist intends it. In the *Red Umbrella*, however, the lass

takes on life. (Grand Central Moderns, to Dec. 11.)—P. B.

Joseph Solman

The comfortable litter of an artist's studio, seen in cold New York light, is the subject of Joseph Solman's latest series of canvases. Solman builds tastefully designed compositions, experimenting with the placement of a vivid blue statuette against a cold gray line of windows, or a tilted orange broom at the end of receding walls.

A variation in subject is introduced by the portraits, which retain the interest in design and are also penetrating psychological studies. (ACA, to Dec. 9.)—P. L.

Karin Van Leyden

Karin Van Leyden likes to contrast the bulky, rounded forms of Mexican peasant women with a landscape background which she cuts into angular planes. The contrast is further enhanced by the use of sweet, highly textured, lollipop pastels for the figures and flat, mat color for the background. The most successful canvases are those in which these mannerisms are least rigid, such as *Small Yellow Group* and *Shepherds*. (American-British, to Dec. 9.)—P. L.

R. R. Tacké

A member of the underground and, later, a prisoner of the Nazis, R. R. Tacké has obviously felt his experiences deeply. As an artist, his drawings and woodcuts, wholly Germanic in tradition, make a powerful showing; while his oils, though seemingly stark and restrained, eventually overflow with the emotion he feels within him, which, by the way, is never tinged with recrimination. In his painting, *The Eclipse*, there is a ponderous impact, but when he transplants any one of the painting themes to black and white or colored woodcut, the effect is striking. (Binet, to Dec. 15.)—P. B.

Frederic Taubes

Recent drawings by Frederic Taubes evidence that complete coordination of hand and mind which all accomplished draftsmanship implies. Drawing has been defined as a "dance of the hand."

[Continued on page 23]

ISENBURGER: *Homage to Rome*. Knoedler



The Art Digest

The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Annual Delaware Show, Wilmington, Del.

Abrams, Donald, oil \$100, \$100 & \$50
Robinson, Lafayette, oil \$100
Rubincam, Barclay, oil hon. mention

Artists' Associates Annual, Chicago, Ill.

Mizen, Frederick
Graham, Walter
Heilstrom, Bessie
Kilcore, Charles P.
McCracken, James
Nachorney, John
Soellner, Oscar D.
Turtle, Arnold
Withers, Edward

Iowa Watercolor Annual, Sioux City

*Olson, Mrs. Alphild, E., \$100
Morrison, James, \$50
Langley, Roy, hon. mention
Hempstead, Russell, hon. mention
Sister Mary James Ann, BVM, hon. mention

Michigan Artists Annual, Detroit

Quigley, Robert V., oil \$300
Bigler, Mary Jane, w.c. \$100 & \$50
Thrall, Donald S., w.c. \$150 & \$50
Lopez, Carlos, oil \$200 & \$100
*Midener, Walter, sculpt, \$300
Kozlow, Richard, oil \$200
McClure, Thomas F., oil \$200
Palazzola, Guy, oil \$200
Richardson, Constance, oil \$100
Claxton, Wayne, w.c. \$100
Tabb, John B., w.c. \$100
Cashwan, Samuel, sculpt, \$100
Cohn, Harold, oil \$50
Skelton, Edna, oil \$50
Gaugler, William, print \$50
Ocvirk, Otto G., print \$50
Yeager, Edgar, oil \$50
Kettunen, Mar Jean, print hon. mention
Risley, John, sculpt, hon. mention

Missouri Valley Painting Annual, Topeka, Kans.

*Kirsch, John, oil \$500
Conway, Fred, oil \$100
Armstrong, John G., oil \$100
Tillotson, Stephen, oil, hon. mention
Boris, Bessie, oil, hon. mention
Johnson, Floyd, oil, hon. mention

New Jersey State Annual, Montclair

Farnham, Alexander, oil \$100
Witmond, Hannah, oil \$25
Reid, Robt., oil hon. mention
Gulick, Henry, oil hon. mention
Bradley, John E., w.c. \$100
Weingaertner, Hans, w.c. \$25

MARSHALL HOUGH: Mountain Mist. \$100 Popular Prize, Allied Artists



DONALD ABRAMS: *Mood No. 2*. Three-time prize winner in Delaware Annual

Oliver, Jane, w.c. hon. mention
Sundstrom, Jean, w.c. hon. mention
Hawkins, Havilah, sculpt, \$25
Larocque, Joseph, sculpt, hon. mention
Boughton, Stuart, sculpt, hon. mention
Munro, William K., engr, \$50
Botts, Hugh, engr, \$25
Mariani, Leonardo, print hon. mention

Soc. Western Artists Annual, San Francisco

Bios, Peter, oil \$250
Kester, Leonard, oil
Lauritz, Paul, oil
Goldberg, Fred Fredden, oil
Hughes, Louis J., w.c.
Hulett, Ralph, w.c.
Quinn, Noel, w.c.
Gates, Wendell N., sculpt.
Todhunter, Francis, oil hon. mention
Williamson, William, oil hon. mention
Lockwood, Florence, oil hon. mention
Hosmer, Lawrence, oil hon. mention
Kern, Albin, oil hon. mention
Harris, Sam, oil hon. mention
Obata, Chitra, w.c. hon. mention
Pickford, Roland, Jr., w.c. hon. mention

Westchester Arts & Crafts Guild,

White Plains, N. Y.
Bentley, Lester, oil merit
Donnelly, Thomas, oil merit

Harmon, Lily, oil merit
Von Schlegel, David, oil merit
Nadelman, Eugene, oil merit
Fitzgerald, Edmond J., w.c. merit
Machin, Wilfred, Sr., w.c. merit
Muson, Robert, w.c. merit
Bellus, Helen, sculpt, merit
Nickerson, Ruth, sculpt, merit
Gale, Eleanor S., sculpt, merit
Leicht, Millicent N., print merit
Lazarus, R. F., print merit
Freeman, Claire, crafts merit
Roth, Herman, crafts merit

Wisconsin Salon, Madison, Wisc.

Grilley, Robert, oil \$150
*O'Connell, George, oil \$250
*Nelson, Robert, oil \$150
Rhodes, LaVerne, w.c. \$50
Colescott, Warrington, print \$25
*Zupancich, Dorothy, print \$50 & \$25
Parsons, David, sculpt, \$50

Charles Proctor Dies

Charles E. Proctor, New York artist who had been decorated by the late King Umberto of Italy for his work, died November 28. He was 84.

The son of W.S. and Voulette Singer Proctor, he was the grandson of I.M. Singer of the sewing machine company. He was educated at Columbia University and studied art in Europe. Recently Mr. Proctor's *Shadow of the Cross* was blessed by Pope Pius XII. Mr. Proctor was a life member of the Lotos Club. His widow, the former Nina Gregory Jones, survives.

Norfolk Buys Drawing Collections

Two privately owned old master drawing collections, with examples ranging from the 16th to 20th century, have been purchased by the Norfolk Museum, to provide the largest assemblage of such works in the Tidewater Virginia area. The Hert-Howgate group of drawings, formed in England, was brought to this country at the end of the 19th century and includes some 80 drawings of the French, Spanish, Flemish, Dutch, German and British schools. Many of them were formerly in such famed collections as those of Charles I, Benjamin West, the Earl of Arundel, and the Earl of Gainsborough.

Another group is from the former Dan Fellows Platt Collection, a section of which was owned until recently by Mrs. Platt. More than 200 items include works by Guardi, Tiepolo, Millet, Rodin, Blake and Reynolds.

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Galleries Show Art for Christmas Giving

AS THE YULETIDE SEASON approaches, many New York art galleries deck the walls with group shows of smallish, liveable works. Frankly geared for Christmas shopping, whether in the stocking-stuffing or instead-of-a-mink categories, these shows also afford the gallery-goer an opportunity to catch up on artists whose solos he may have missed, and to see the work of artists who have not yet officially debuted. For the benefit of both the browsers and buyers, THE ART DIGEST presents this brief summary of Christmas group shows opening early in the month.

Babcock: Paintings by American masters (Blakelock, Ryder and Childs Hasam being especially well represented) and contemporaries, largely on the romantic side, and rarely stepping far left of a selective realism. Work by Liberté, Elias Newman and Sol Wilson among others. Priced at \$100-\$300 for moderns, \$250-\$3,500 for the 19th-century Americans. (Dec. 4-30.)

Carré: A group of lovely Villons, several dynamic Légers, some Gromaires, and work by less-known Parisians Bazaine, Estève, Hartung, Lapicque, Lanskoy and De Staël (introduced by Carré last year) are this gallery's choices for art to live with. (To Dec. 30.)

Contemporary Arts: Some 129 pieces by as many artists, selected from a competition open to all American artists, make up a lively show that offers something for every taste. Attractive pieces by Lawrence Campbell, Joseph Konzal, V. Neverow, George Peter, Lopez-Rey, Dorothy Sherry, Hilde Weingarten and Ellis Wilson, to mention but a few. Prices range from \$15 to \$150. (To Dec. 26.)

Downtown: Your budget decides what wall you linger before here. On one, are items priced from \$25 to \$100; on the next, from \$100 to \$500; and so on up to the \$5,000 class. Shown are works by Demuth, Dove, Pop Hart and Pascin as well as pictures by gallery regulars including Fredenthal, Crawford, Karfiol, Levi, Marin, Shahn, Sheeler, Tam and Zerbe. (Dec. 5-30.)

Feigl: Those who don't like their painting passive, will find this expressionist headquarters showing canvases in a properly vehement mood. Work by Lurcat, Soutine, Utrillo and Vlamincik is paced with work by Americans Feininger, Garrett, Krauskopf, Lurie and Neagoe. \$500 to \$3,800. (To Dec. 24.)

Ganso: As meteoric a group of newcomers as any new gallery could hope for has put the Ganso Gallery "in a truly Yuley spirit." Among the high-spirited high jinks are a Santa and a parade of Carl Walter's ceramic animals. Artists represented in the gay show include Ethel and Jenne Magafan, Howard Mandel, Herman Cherry (showing mobiles), Glenn Chamberlain, Frank Gebhart and Liza Shapiro. Priced from \$10 to \$500. (To Jan. 3.)

Grand Central: A solid stronghold of conservatism presents conservatively priced watercolors and etchings by such well-known artists as Gordon Grant and John Taylor Arms. Prices climb from \$15. (To Dec. 30.)

Kleemann: More of this gallery's fine French color prints by Bonnard, Renoir,

Vuillard, Picasso, Rouault and Toulouse-Lautrec among others, plus paintings by Hans Moller and Louis Bosa, watercolors by Dufy and Henry Moore, and drawings by a group of French and American moderns. (To Dec. 30.)

Niveau: Traditional holiday show titled "Paintings I Love" presents a group representing Rouault, Vlamincik, Dufy, Utrillo, Vuillard, Modigliani, Bombois, Vivin, Soutine and Derain. (To Dec. 30.)

Passedoit: Painting and sculpture in many manners, perhaps weighted towards the abstract. Among the exciting works are the Robert Adams sculptures, two Nordfeldts showing this artist's 20-year development at a glance, and work by Carlos Merida, Hartl, Menkes, Charlot, Pascin, Von Wicht, William Lester, Ruhtenberg and Alcopley. Prices range from \$50 to \$450. (Dec. 4-30.)

Peridot: New small paintings by one of the consistently best groups of non-objective painters in town. Artists included are James Brooks, Arthur Drexler, Seymour Franks, Philip Guston, Weldon Kees, Reginald Pollack, Alfred Russell and Esteban Vicente. Priced from \$100 to \$500. (To Dec. 23.)

Perls: 14th annual show "for the young collector" features, as customary, modern French and American paintings and drawings. No "atom bombs," but pleasant, gay and decorative pictures. Artists included are Austin, Priebe, Bombois, Laurencin, Matisse, Modigliani and Picasso, among others. Priced from \$50 to \$500. (To Dec. 30.)

Perspectives: Lithographs, etchings, woodcuts and drawings, in color and in black and white comprise this holiday show. Included is work by Rouault, Matisse, Dominguez, Miró, Mischeaux, Wols, and Fautrier. Prices \$20 to \$300. (Dec. 4-30.)

Serigraph: Everything from conventional flower pieces to bold abstractions in the annual budget-priced holiday show of serigraphs. An ingenious use of the adaptable medium makes for an exciting show (emphasis is on modern styles) with fine work both by experienced serigraphers and younger practitioners. Especially noted were pieces by De Carava, Hicken and Pytlak. Priced to \$15. (To Jan. 8.)—P. L.

Recent Drawings
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Thru Dec. 9

Grand Central Art Galleries, Inc.
15 Vanderbilt Ave., N. Y. C.

The Art Digest

Philadelphia News

[Continued from page 10]

achieved a spontaneous emotional outpouring. Industry did something to and for artists. Described as a "public service" to industry and the community, the exhibition is the opening gun in a campaign to paint, plant by plant, the work-life of Eastern Pennsylvania.

All members of the Lehigh Art Alliance, whether amateur or professional, participated in the unjuried big show, but 25 paintings will be chosen from the 98 to constitute a smaller traveling unit to be exhibited by P. P. & L. in the various centers it serves. Selection will be made by Howard Henry, Assistant Director of N. W. Ayer & Co., and Henri Marceau, Associate Director of the Philadelphia Museum of Art.

The Delaware Annual

Philadelphia also penetrated Delaware's 37th Annual Exhibition sponsored by the Wilmington Society of the Fine Arts. Walter Stuempfig, Philadelphia painter, whose *Murano* has been purchased for the Society's permanent collection, served as a member of the jury with Gladys Rockmore Davis and Charles Sheeler (chairman).

Smaller than usual, and sober rather than experimental, the show welcomed an amazing number of new exhibitors including Donald Abrams, still a student at the Pennsylvania Academy of the Fine Arts, who ran away with three prizes: the \$100 prize awarded by Walter Stuempfig; the \$100 awarded by Gladys Rockmore Davis, and the jointly awarded \$50 second prize, bestowed by the jury as a unit. The canvas thus honored is *Mood No. 2* [see p. 19], a clear-cut bit of realism with figure in street setting. In handling of light and shade, and in viewpoint, it suggests a Stuempfig influence. Charles Sheeler awarded the \$100 prize allotted him to another new exhibitor, Lafayette Robinson, for *Forgotten Street*, a rich color-light city street mosaic.

The trend in Philadelphia toward artist-organized and run galleries, fathered by illustrator William C. Blood, has spurred a brand new venture, mothered by painter Ellen Donovan, and housed over this city's experimental dramatic workshop. The initial show includes a number of well known Philadelphia artists.

The Dubin Galleries are giving a first one-man show to young, Tyler School trained Leroy Davis who has been absorbing so many influences so enthusiastically that the composite result has yet to achieve distinct personality. Perhaps the closest approach may be found in the delicate, active baroque blue-pink-white figure suggestions, *Seven Studies for a Painting*.

The Coleman Galleries are featuring, in addition to contemporary French paintings, original prints by Paul Klee, Lyonel Feininger and Kandinsky.

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ART BOOKS

Signs of All Times

"Symbols, Signs and Signets" by Ernst Lehner. Cleveland: World Publishing Co. 220 pp., illustrated. \$8.50.

In this day of so much symbolism in art, a pictorial treasury of nearly 1,400 symbols, signs and signets from ancient to recent eras is of timely interest. Ernst Lehner, European and American writer on graphic arts has assembled a visual anthology of such emblems from mythology, alchemy, astrology, religion, from both oriental and occidental heraldry, and has included even printers' marks, cattle brands and hobo signs. Though not by any means a complete collection, this book does reproduce and identify many of the great symbols of all time ranging from the ancient *ankh*, a symbol of life carried by Egyptian deities, to the cattle brand of Six Shooter Ranch in Texas.—P. B.

Two-Continent Survey

"Indian Art of the Americas" by Le Roy H. Appleton. 1950. New York: Chas. Scribner's Sons. 279 pp. with 79 color plates. \$15.00.

A well-known designer with a deep interest in the art of the American Indian, Le Roy Appleton has written and illustrated an unusual and well-integrated book on the subject. As an artist, he offers color drawings of more than 700 designs used by the Indians from the Arctic Circle to Cape Horn. In his ambitious text he writes succinct introductions to the art of seven geographical regions—together covering Indian locales of North, Central and South America. He offers a survey of Indian craft techniques, and many translations of Indian legends and lore which explain the background and symbolism of much of the art.—J. K. R.

Wölfflin Translated

"Principles of Art History: The Problem of the Development of Style in Later Art" by Heinrich Wölfflin. 1950. New York: Dover Publications. 237 pp. Illustrated. \$3.95.

Although English translations of this 35-year-old work, which ran through seven editions in its original German, have occasionally been available here, this is the first American edition of Wölfflin's still provocative discussion of style in European painting, sculpture, architecture and drawing. Unfortunately, while the text has freshness, the black and white illustrations are fuzzy or otherwise poor.—J. K. R.

New Books

FRANCISCO DE GOYA, by Jose Lopez-Rey (Harper, \$3). Another volume in the illustrated *Masters of Painting* series.

MY FRIENDS LOOK BETTER THAN EVER, by Joseph Cummings Chase (Longmans, Green, \$5). *Confidences of a famed portrait artist, a sequel to his "My Friends Look Good to Me."*

PRIMITIVE PAINTERS IN AMERICA: 1750-1950, by Jean Lipman and Alice Winchester (Dodd, Mead, \$6). An illustrated anthology.

SCHIZOPHRENIC ART: ITS MEANING IN PSYCHOTHERAPY, by Margaret Naum-

burg (Grune & Stratton, \$10). *Findings of research in the field of art therapy.*

THE SCULPTURE OF NEGRO AFRICA, by Paul S. Wingert (Columbia University Press, \$4.50). A full-length, illustrated introduction to the subject by an authority on primitive art.

SKETCHING IN PEN AND INK, by Donald Maxwell (Pitman, \$3). A course of instruction in sketching.

UNESCO: INTERNATIONAL DIRECTORY OF PHOTOGRAPHIC ARCHIVES OF WORKS OF ART (Dunod, Paris: Steckert-Hafner, approx. \$6.25).

MATTHEW DIGBY WYATT, by Nikolaus Pevsner (Cambridge University, \$1). *Monograph on the Victorian architect, first Cambridge Slade Professor.*

Metropolitan

[Continued from page 8]

Southwestern States

New Mexico: Kenneth M. Adams, Emil Bistram, Dorothy Brett, Howard Cook, Randall Davey, Ward Lockwood, Theodore Van Soelen.

Oklahoma: Eugene A. Bavinger, William Smith.

Texas: Jerry Bywaters, Otis Dozier, Seymour Fogel, DeForrest H. Judd, William Lester, Irving L. Lynn, Dickson Reeder, Everett Spruce, Janet E. Turner, Charles Umlauf, Clara Williamson, Julius Woeltz.

Western States and Pacific Territories

California: Anders G. Aldrin, Ruth Armer, Roger Terry Barr, Eugene Berman, Hans G. Burkhardt, Phil Dike, Keith Finch, Leon H. Goldin, Richard Haines, John Haley, Edmond Kohn, Rico Lebrun, Erle Loran, Dan Lutz, Douglas E. McClellan, Henry Lee McFee, William Millard, Lee Mullican, James Pinto, Kenneth A. Reid, Sueo Serisawa, Millard Sheets, Loll Vann, Jean Varda.

Oregon: Louis Bunce, Carl A. Hall, Charles Heaney, David J. McCosh.

Washington: Virginia Banks, Kenneth Calahan, Jacob Elshin, Richard Hickson, Mitchell Jamieson, Evan Phourides, Mark Tobey, Margaret Tomkins.

Hawaii: Jean Charlot, Ben Norris, John C. Young.

Clearwater

[Continued from page 9]

the show by Mr. and Mrs. Jon Bjornson of Minneapolis.

Iran: Gave specific name of artist in the United States and assisted in obtaining painting, providing "cold" one of the show's best exhibits, a modern canvas by Manouchehr Yekta. Val Clear contrasts it with the typical "Representative" painting submitted by the Turkish embassy.

New Zealand: "Regret we do not know of examples. . . ." Also: "Your letter prompted us to raise with the New Zealand government the possibility of their gathering together a number of works by New Zealand artists which we might have available here for exhibitions such as the one you are planning." (Not represented.)

According to Val Clear, England, France and Italy were not queried since selections had already been planned—a Graham Sutherland for England, a René Berre Tal Coat for France, a Giorgio Morandi for Italy. Further, no embassy referred to IBM's collection of world painting; none referred to the San Francisco Museum of Art's splendid collections of South American Art; only one referred to the American Federation of Art, only two to the Pan-American Union. Of all the embassies, only two indicated that they knew that many of their country's artists have New York agents.

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To December 16

JACQUES SELIGMANN 5 E. 57

December 1, 1950

57th Street in Review

(Continued from page 18)

but in these papers it is far more than that. To fineness of observation, it adds a wealth of associated ideas, sensations, emotions. The artist, in simplifying a general conception to a particular form, seizes on essentials avoiding anything irrelevant to the central idea.

Many of the papers are carried out in a language of line—line remarkably varied in its alternations between delicacy and bold assertiveness. Others add to this linear pattern, enhancements of light and shade. For good measure, several handsome brush drawings are included. (A.A.A., to Dec. 9.)—M. B.

Frank di Gioia

Back from a second stay in Italy and France, Frank di Gioia has a group of drawings of buildings and street scenes of Naples, Venice, Paris and other centers. Baroque façades, such as those of the famed Santa Maria Della Salute, or the Paris Opera House, dance before the flashing pen of Di Gioia, just as their architects intended they should, to present a gorgeously shimmering mantle over the solid form underneath.

These trips to his childhood homeland in Italy have modified Di Gioia's drawing style, and we may find his next batch of "Little Italy" street scenes of new York singing with a still easier swing. (Milch, to Dec. 24.)—P. B.

Michel Gilbert

Michel Gilbert's paintings reveal a sensitive variation of palette appropriate to the differing character of the landscapes he brushes. Two small coastal scenes of much the same subject matter, the French *Bay of Dinard* and the American *Sunny Day in the Harbor* are examples of this sensibility. The veils of moist atmosphere and muted tones of the French canvas contrast strikingly with the crystalline air and sparkling light of the American one.

Gilbert's Mexican paintings all display a keen perception of the feel of place, particularly the market scenes set in winding streets with flashes of colorful costumes accenting life and movement. (Van Diemen-Lilienfeld, Dec. 4 to Dec. 17.)—M. B.

Nora Aurich

Nora Aurich, a French artist, displays an imaginative approach to her subjects, whether landscape, figure pieces or flower compositions. Her work possesses a pleasing combination of reticence and power in its subtlety of color and directness of statement. Her figure

(Continued on page 29)

December 6 to December 24

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President

Pepsi-Cola Paintings to Go on Block

THE LAST FINE arts sale of 1950 at Parke-Bernet Galleries features a group of modern paintings, drawings and graphics. Scheduled for auction December 13 at 8 P.M., the group includes works by contemporary Americans, featuring remnants of the Pepsi-Cola collection, works by contemporary French painters and works by 19th century artists, both European and American.

Of special interest among the paintings are a Corot canvas, completed two years before his death, depicting Dante and Virgil walking in the sacred wood of the Inferno, Monet's *Hazy Morning* two Chiricos, *Greek Girl* and *Castor and Pollux II*, a Braque still life, two works by the cubist Picasso, a Soutine still-life, and a Kokoschka *Crucifixion*, one of his few religious canvases.

Also in the painting section are works by Renoir, Boudin, Vuillard, Chagall, Forain, Chassériau (a study for his *Esther*, now in the Louvre) Vlaminck and Utrillo. The French primitives Bombois and Vivin are represented, the latter by a somewhat unusual study of an aging actor.

Turn-of-the-century Americans

George Luks, Eilshemius, Childe Hassam and Frank Boggs are included in addition to a large selection of works by contemporary Americans. These are mainly from the Pepsi-Cola collection, include paintings by Edward Chavez, Lamar Dodd, Joseph DeMartini, Clarence E. Van Duzer, Gregorio Prestopino, Zoltan L. Sepeshy, Andree Ruelan, Nicolai Cikovsky, John Wilson, Jay Robinson, Zsissly, Vaughn Flannery, Jean Liberté, and Nan Lurie.

Several Toulouse-Lautrec lithographs, Rouault wood engravings and color etchings, Renoir etchings and a Picasso aquatint comprise the print section of the auction.

Among the drawings are two Rodin pencil and watercolor studies, two Constantin Guys sketches of silk-hatted gentlemen on horseback, done in ink wash and pen, a Laurencin lady drawn in colored crayon, a Toulouse-Lautrec black chalk sketch, a pair of abstract drawings by Miró, and a pair of Tchelitchev studies.

The entire collection will be on view from December 9 at Parke-Bernet.

Recent Auction Prices

Following are some recent public auction prices on paintings and sculptures. All of the winning bids are from sales at the Parke-Bernet Galleries, New York.

Renoir: <i>L'Etang A Ursins</i>	\$ 8,500
Vivanti: <i>Portrait of A Noble</i>	4,200
Botticelli and Bottega: <i>Madonna and Child</i> ..	4,000
David: <i>Telemachus et Eucharis</i>	3,950
Boucher: <i>Venus Endoreis Pres de L'amour</i> ..	3,800
Bol: <i>Portrait of a Lady</i>	3,800
Marshall: <i>Lord Deerhurst's Favourite</i> ..	3,250
Hunter, "Judgment"	3,200
Ferneley: <i>Hunt in the Belvoir Vale</i>	3,100
Clouet: <i>Louis de Bourbon, Prince de Conde</i> ..	3,100
Wouwerman: <i>Hunting Scene</i>	3,000
Beechey: <i>The Meredith Children</i>	3,000
Van Dyck: <i>Portrait of a Man</i>	2,650
Pilon: <i>Diane de Poitiers—Bronze</i>	2,800
Guardi: <i>Prince Gradenigo</i>	2,000
Alken: <i>Hunt Scene</i>	1,900
Stubbs: <i>Greyhound Courting the Stag</i>	1,750
Pollard: <i>The "Eagle" at Snaresbrook</i>	1,525

To Italy for Cleaning?

The auction columnist of London's Art News and Review noted recently at the dispersal of a large private collection at Sotheby's that:

"It was quite like the days before the war to see so many representatives of Italian firms over here and ready to buy—and buy they did, so that many of the early Italian paintings which came from Italy so many years ago, are now on their way back home. However, I imagine few will remain there long, and that most, after a cleaning and careful restoration will find their way into the American museums."

Modern Museum Color Slides

The Museum of Modern Art has published the first of a series of color slides of paintings in its permanent collection. The 25 pictures chosen for reproduction include more familiar canvases such as Rousseau's *Sleeping Gypsy*, and recently acquired works by prominent painters, such as the Matisse *Red Studio*.

New black and white slides issued by the museum include several additions to the series on sculpture in its permanent collection; a new series based on the recent "Modern Art in Your Life" exhibition; and a series based on the "Timeless Aspects of Modern Art" exhibition.

The Art Digest

Auction Calendar

November 29, 30 and December 1 and 2, 1:45 P.M. Parke-Bernet Galleries: Americana. Collection of Mr. & Mrs. Norvin H. Green. Includes furniture, silver, glass paperweights, blue Staffordshire ware, Oriental Lowestoft porcelain, Battersea enameled miniatures, American paintings & historical railroad prints, books on American arts. Exhibition from Nov. 25.

December 6 and 7, 1:45 P.M. Parke-Bernet Galleries: English furniture & decorations, silhouettes, wax portraits, paintings, Georgian & early American silver, Bristol & other old table glass & table porcelain. Property of the estate of the late Rev. Glenn Tilley Morse, Mrs. John B. O'Day & others. Exhibition from Dec. 2.

December 7, 8 P.M. Kende Galleries: Modern paintings, drawings, prints & bronzes. Collection of Henri de Montalegre & others. Includes paintings by Renoir, Forain, Utrillo, Pissarro, Adrien, Villacres, Corot, Henner, Courbet & others, bronzes by Maillol, Matisse & others. Exhibition from Dec. 4.

December 8 and 9, 1:45 P.M. Parke-Bernet Galleries: French furniture, gold bibelots & silver, Meissen, Chelsea & other porcelain, Oriental, Aubusson & needlepoint rugs, tapestries, & paintings. Property of Andre le Royer, Howard C. Brokaw & others. Exhibition from Dec. 2.

December 13, 1:45 P.M. Parke-Bernet Galleries: European & American arts. From the collection of the late W. H. Coverdale, Berthold Ziegler & others. Exhibition from Dec. 9.

December 13, 8 P.M. Parke-Bernet Galleries: Modern paintings, drawings & lithographs. Property of the Pepsi-Cola Company, Ethel Merman & others. (See page 24). Exhibition from Dec. 9.

December 14, 15 and 16, 1:45 P.M. Parke-Bernet Galleries: French, English & American furniture (period & style pieces), decorative objects & Oriental rugs. Collection of the late W. H. Coverdale & others. Exhibition from Dec. 9.

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A Modern Viewpoint

[Continued from page 14]

The paintings by the *fauves* are a timely reminder of the epoch-initiating qualities marking the beginnings of the modern rebirth by the pioneers of that day—Matisse, Braque, Derain, Dufy, Friesz, Vlaminck and others. They eloquently illustrate the general theme of the group as stated by Georges Duthuit: "What the *fauves* tried to do was precisely to absorb discord in an harmonic order." Or, "The main effort has been directed towards an alliance between unifying visual perception and fragmentary, mutually antagonistic colorings." Or, again,— "to gain the relation between things." This goal was the opposite of reporting the chaos of nature. Pictorial chaos, as an end, would have been, to these men, unthinkable. Release into emotional, esthetic excitement was attained through the medium of harmonic order.

At the Whitney, at least 30 paintings are honored by invitational inclusion which represent either this exuberant chaos or the simple beginnings (with three to five color note compositions a la Hayter, Baziot and Stamos) of its resolving. The worst of the blunderings—by Motherwell, DeKooning, Tomlin, Gatch and others less well known—should be admitted to a beginning student exhibition only for reasons of tolerance and optimism. (DeKooning, Gorky, Pollock and Gatch comprised four of the seven representing us at this year's Venice Biennale). The ABC boys might well be hung in an adult showing because of their obvious sincerity and promise. Neither group should be honored; neither represents American art in painting.

At the Pittsburgh International the top prize went to a painting which must have had the one virtue of distinguished color—since nothing but simple beginnings are visible in the catalogue black and white reproduction; it is by the French Jacques Villon. The second award went to the long-time recipe of Lyonel Feininger playing a few harmonious grayed color notes, several vague, fade-out spaces, a few hints of subjects—and nothing else. Other awards were for the forthright near-chaos of Jean Bazaine of France and the partially resolved confusion of Karl Knaths—both honest, serious, but sadly limited works.

Chaos is not art. The chaoticists and the beginners represent but a segment of the modern movement. But, when prizes, honors, purchases and publicity are bestowed upon them along with the self-claimed and thoughtlessly accepted title of "*avant garde*," the time has come to take stock.

There is an abundant supply of mature, complex and highly distinguished creations in both the Whitney and Pittsburgh exhibits by such artists as Beckmann, Seligmann, Braque, Albright, Davis, Chagall, Blume, Magritte, Miró, Rattner, Léger, Tanguy, Severini, Gonzalez, Cowles, Lebrun, Sage, Slobodkina, Zerbe, Grosz, Weber, Biddle, Rouault, Morris and many others, which carry on and add to the great modern and historical tradition. These artists are the actual advance guard.

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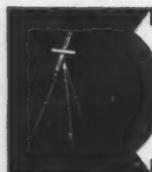
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THE MATERIAL SIDE

By RALPH MAYER

Artists' Oil Paints, Part II

Last month I referred to the great antiquity of the oil painting process and the long experience that painters have had with its various ingredients. Much can be learned about the technology of oil paint from a study of its history as presented by the literature on the subject. Its history parallels the history of European art, and its literature is voluminous, but like everything else connected with artists' painting materials and methods it has fallen into neglect, and so nowadays there are few scholars active in the field. Among our museum people, there are a few who can speak with authority on these points; among those concerned with the problems of today's practicing painters, there are scarcely any.

The last period of any great activity in research on the subject began about a hundred years ago, hence my previous remark that many of our current criteria on artists' materials date from about 1840. Quite frequently we meet with modern writings or expressions on some of the related topics which show that their authors have little idea of how some of these things have been thoroughly discussed before.

As one result of the almost complete abandonment and neglect of any organized technical work on the standardization of artists' materials and their processes (and in the absence of any modern facilities for basic research, for checking up on older criteria, or for the establishment of new ones on a sounder basis) all of the rules and regulations we now follow are derived primarily from these older sources. In addition, we have a sprinkling of crumbs gleaned from industrial paint researches and a few points picked up from museum studies. Undoubtedly some of our practices still retain tradition-entrenched ideas whose antiquity is their greatest claim to soundness. However, until such time as facilities for further work are established, we must rely upon them.

The following outline or survey, in which I shall attempt to cover the salient points of what we understand to be the best practices of preparing and using oil paints, is subject to revision as the various points are confirmed or amended by newer studies, which I hope will soon be made possible.

Specifications

From the earliest recorded accounts of oil painting and through the centuries up to the present time there runs a strong tradition of pure, refined earth colors, white lead and other permanent chemical pigments ground in linseed oil and painted on a slightly absorbent or slightly rough ground of white lead in oil. Weaving in and out and around this main stream, as it were, we find numerous special or what we may term "tricky" materials, often adapted from trade-painting, and eventually abandoned or changed because of unsatisfactory long-range results or, in some cases, surviving as necessary evils where special effects are required. The general belief among the best-informed

seems to be that the great masters worked with simple materials, applying them with superlative skill, while the weaker men searched for this missing ingredient among the bottles and the varnish kettles.

Today our standard artists' oil paints too contain permanent pigments of the utmost quality, selected from the best available supplies regardless of any other considerations, expertly ground in the best available linseed oil by thoroughly experienced and well-equipped manufacturers who employ modern controls to maintain uniformity and high quality. Ideally, cold-pressed oil is considered the best grade; lacking this (at present cold-pressed linseed is absent from the American market), the usual preferred variety is one of the alkali or varnish-refined linseed oils of low acid value. Theoretically these are not supposed to make the best grinding oils but in practice they appear to be the most suitable ones available.

In order to improve their behavior, the following four modifying ingredients are customarily used in the manufacture of artists' oil paints; they do not affect the longevity of the paint films, provided they are used in minimum amounts and only as required by the natural shortcomings of the various individual pigments when they are ground in oil:

Beeswax and/or aluminum stearate, as a stabilizer and plasticizer.

Poppyseed oil, to reduce the stringy quality of some pigments.

Alumina hydrate, to reduce objectionably powerful tinting strengths.

Cobalt drier, to improve objectionably slow drying of some pigments.

A good tube color is expected to remain in good condition indefinitely. Its consistency is supposed to be smooth ("buttery") as opposed to sticky, stringy or granular. It should be finely ground to the point where no specks or coarse particles are discernible upon close examination when the paint is spread out thinly. While the characteristic effects which the individual pigments normally impart to oil paints are expected to be present, no color should display exaggerated or abnormal behavior in these respects (for example, retarding or acceleration of drying, or imparting various degrees of softness or hardness to the film). The drier mentioned above is supposed to be added only to the extremely slow-drying pigments, the object not being to make them dry as well as the fast-drying ones, but just to bring them a little closer to the average so that the disparity between the different colors on the palette is reduced to a more convenient range.

Poppyseed oil excels linseed oil in two respects only: it is paler in color and it forms smoother or more buttery pastes with some difficult pigments. On all other points it is definitely inferior to linseed. It dries into much weaker films, and paints made with it are the most likely of any to display blemishes on aging (cracking, blistering, flaking etc.), unless applied with the utmost

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care and strict attention to all the rules for correct application. Linseed oil paints, however, are more versatile; they are far less critical in behavior, and the user has much more latitude to go beyond the precise or strictly ideal rules of painting.

Most investigators of the past have pointed out that poppyseed oil paints are best adapted to *alla prima* or once-over, direct painting and are to be avoided when one's personal technique calls for much underpainting and overpainting and complex manipulations. Poppyseed oil is never used as an ingredient of clear varnishes or in painting or glazing mediums intended as additions to paints. However, as much as 15 to 20% of poppyseed oil can be added to the linseed oil used in grinding some of the difficult pigments, such as ultramarine blue, without harming the good linseed character of the paint.

The Painter's Responsibility

Permanence of results is by no means entirely a function of the correct preparation and choice of materials, for at least an equal number of paint failures in artists' as well as in industrial painting are caused by improper application, the disregard for known principles of the behavior of paints or the lack of precaution.

An outline to include most of the important points to note, as they are known at present, would begin with the selection of a good ground. The oldest oil paintings which have survived in best condition guide us to use a close-woven pure linen, sized with glue and coated with a not too heavy, lean (but not too lean) priming of white lead in oil, particularly or slightly absorbent to oil paint. Modern canvases are not always of a sufficiently stout quality. Most of them use zinc and titanium grounds instead of lead. It would make an interesting series of investigations to determine the comparative values of these white pigments on canvas. Gesso panels or oil grounds on Presdwood are also favored; these too should be of the right degree of absorbency or non-absorbency. A brilliant, white, reflective ground is considered the starting point for best results. Artists whose color theories vary can tone them to suit requirements; the underlying reflectance value of the white ground will still contribute its effect.

Audubon Oils Discovered "Down Under"

Six oil paintings and one watercolor by America's famed artist-naturalist, John James Audubon, have been discovered in Australia in the home of a forgotten great-grandson of the artist, according to the New York Herald Tribune. The paintings, all of them of birds or mammals, have been purchased by an Australian industrialist who is lending them to the National Audubon Society, New York, for its Audubon Centennial exhibition, beginning January 22. Audubon, who died in 1851, repainted in oil a number of his watercolors and these are dispersed in private and public collections throughout the country. All but five of the 435 original Audubon watercolors are in the collection of the New York Historical Society, which, at present, is not planning any special exhibition of them.

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Where to Show

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Brooklyn, New York

5TH NATIONAL PRINT ANNUAL. Mar. 21-May 20. All fine print media excluding monotypes. Entry fee \$1. Entry cards due Jan. 16. Entries due Jan. 25. Write Una E. Johnson, Department of Prints & Drawings, Brooklyn Museum, Eastern Parkway.

Hartford, Connecticut

41ST ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. Jan. 20-Feb. 11. Avery Memorial. Media: oil, oil tempera, sculpture, black & white. Entry fee. Jury. Prizes. Work & entry cards due Jan. 13. Write L. J. Fusari, Box 204.

New York, New York

9TH ANNUAL EXHIBITION AUDUBON ARTISTS. Jan. 18-Feb. 4. National Academy. Jury. Medals & prizes. Entry fee \$3. Entry cards & entries due Jan. 4. Write Ralph Fabri, 1083 5th Ave.

4TH ANNUAL EXHIBITION, KNICKERBOCKER ARTISTS. Feb. 5-17. Laurel Gallery. Media: oil, watercolor, casein, pastels, prints & small sculpture. Entry fee \$5. Work due Jan. 29. Write John J. Karpick, 115 Cabrini Blvd.

35TH ANNIVERSARY EXHIBITION SOCIETY OF AMERICAN ETCHERS, GRAVERS, LITHOGRAPHERS & WOODCUTTERS & 12TH ANNUAL MINIATURE EXHIBITION. Feb. 2-28. Kennedy & Co. Jury. Prizes. Entry fee. Entry cards due Dec. 30. Work due Jan. 8. Write Society of American Etchers, Gravers, Lithographers & Woodcutters, 1083 5th Ave.

84TH ANNUAL EXHIBITION AMERICAN WATERCOLOR SOCIETY. Feb. 18-Mar. 4. National Academy. Media: watercolor, pastel. Entry fee \$3. Jury. Prizes. Entries due Feb. 7. Write Dick Crocker, 94 South Munn Ave., East Orange, New Jersey.

NON-MEMBERS EXHIBITION OF OILS AND SCULPTURE. Mar. 28-Apr. 21. Medal awards. Fee \$3. Work due Mar. 20. Write to The National Arts Club, 15 Gramercy Park.

12TH ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 6-Apr. 30. Media: serigraphy (no photo stencils). Jury. Prizes. Entry fee \$2. Entry cards & entries due Feb. 7. Write to Doris Meltzer, Serigraph Galleries, 38 W. 57 St.

Philadelphia, Pennsylvania

146TH ANNUAL EXHIBITION OF OIL PAINTING AND SCULPTURE. Jan. 21-Feb. 25. Media: oil & tempera paintings & sculpture. Jury. Prizes & \$30,000 purchase fund. Sculpture due by Dec. 15 in New York, by Dec. 26 in Philadelphia. Paintings due Dec. 28 in New York or Philadelphia. Write Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts.

23RD ANNUAL EXHIBITION OF LITHOGRAPHY. Jan. 8-26. Jury. \$75 prize. Entry fee \$3.50 to non-members. Entry blanks due Dec. 20. Entries due Dec. 26. Write the Print Club, 1614 Latimer St., Philadelphia 3.

Portland, Maine

68TH ANNUAL OIL SHOW. Feb. 4-25. Jury. Entry fee \$1. Entry cards & work due Jan. 24. Write Bernice Breck, Sweat Memorial Art Museum, 111 High St.

68TH ANNUAL WATERCOLOR SHOW. Mar. 4-25. Jury. Entry fee \$1. Media: watercolor & pastels. Entry cards & work due Feb. 21. Write Bernice Breck, Sweat Memorial Art Museum, 111 High St.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EXHIBITION. Jan. 7-30. Art Association Gallery. Media: oil, watercolor. Yearly dues \$3. Fee \$1 per painting. Prizes. Entry cards due Dec. 20. Work due Jan. 1. Write Curator, St. Augustine Art Association, P.O. Box 444.

Seattle, Washington

23RD INTERNATIONAL EXHIBITION NORTHWEST PRINTMAKERS. Mar. 7-Apr. 1. Seattle Art Museum. Entry fee \$2. Purchase prizes. Entry cards due Feb. 12. Entries due Feb. 14. Write Nancy MacFadden, 4552 E. Laurel Drive.

Springfield, Massachusetts

2ND ANNUAL EXHIBITION ACADEMIC ARTISTS ASS'N. Jan. 14-Feb. 11. Springfield Museum of Fine Arts. Media: oil & watercolor. Only work of academic character considered. Fee \$2 to non-members. Jury. Write to Helen MacKay, 201 Pine St.

Washington, D. C.

22ND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS. Mar. 31-May 13. Media: oil, oil-tempera, encaustic. Jury. Prizes total \$5,200. Entry cards due Feb. 3. Works due Feb. 9 in Wash. or New York. Write Corcoran Gallery of Art.

Youngstown, Ohio

16TH ANNUAL NEW YEAR SHOW. Jan. 1-28. Media: oil, watercolor, gouache, pastel. Jury. Prizes. Entry fee. Entry blanks & work due Dec. 10. Write Secretary, Butler Art Institute.

REGIONAL SHOWS

Dallas, Texas

4TH SOUTHWESTERN EXHIBITION OF PRINTS AND DRAWINGS. Jan. 21-Feb. 18; Mar. 11-

Apr. 8. Texas Fine Arts Association. Open to residents of Arizona, Arkansas, Colorado, Louisiana, New Mexico, Oklahoma & Texas. Jury. Prizes total \$500. Entries due Jan. 6. Write Dallas Museum of Fine Arts.

Decatur, Illinois

7TH ANNUAL CENTRAL ILLINOIS EXHIBITION. Feb. 4-Mar. 4. Open to artists living in Illinois within 150 miles of Decatur. Media: oil, watercolor. Jury. Prizes. Work & entry cards due Jan. 22. Write Jarold D. Talbot, Decatur Art Center.

Norfolk, Virginia

9TH IRENE LEACHE MEMORIAL ANNUAL. Feb. 4-25. Norfolk Museum. Open to artists born in Va. or N. C., resident in Va. or N. C. Media: oil, watercolor. Entry cards due Jan. 22, work due Jan. 15-22. Jury. Purchase prizes. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 3.

Norwich, Connecticut

8TH ANNUAL EXHIBITION PAINTINGS, DRAWINGS, SCULPTURE. Mar. 11-26. Open to residents of eastern Connecticut. Fee \$1. Jury. Work due Mar. 3 & 4. Write Mrs. Jean Urbinati, 10 Brown St.

Omaha, Nebr.

THE MIDWEST. Feb. 14-Mar. 25. Open to artists of Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Colorado, Oklahoma & Wyoming. Media: ceramics, metalwork, jewelry, textiles, & wood design. Jury. Purchases prizes. Entries due Jan. 28. Write to Joslyn Art Museum, 2218 Dodge St.

San Antonio, Texas

2ND ANNUAL TEXAS WATERCOLOR SOCIETY EXHIBITION. Feb. 18-Mar. 11. Write Museum. Open to present and former Texas residents. Jury. Prizes. Entry fee \$3. Entry cards & entries due Feb. 3. Write to Mrs. Leslie D. Flowers, 606 Elizabeth Road.

Sioux City, Iowa

IOWA MAY SHOW. Apr. 21-May 21. Open to all Iowa artists. Media: oil & oil mixed media. Jury. \$250 prizes. Entry cards due Apr. 1. Work due Apr. 15. Write John Wesle, Sioux City Art Center, 613 Pierce St.

Springfield, Missouri

21ST ANNUAL EXHIBITION. Apr. 1-20. Open to artists of Missouri, Kansas, Oklahoma, Arkansas, Iowa & Nebraska. Jury. Work due Mar. 24. Write Yvette Wright, Springfield Art Museum, P.O. Box 285.

SCHOLARSHIPS & COMPETITIONS

Detroit, Michigan

NATIONAL CARPET DESIGN COMPETITION. Open to residents of U. S. and its possessions. Seven prizes total \$2,000. Entry blanks and entries due by Feb. 15. Write Competition Committee, Arthur Fleischman Co., 12585 Gratiot Avenue.

New York, New York

ROME PRIZE FELLOWSHIPS. Oct. 1951-52. Open to U. S. citizens capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. All applications due Feb. 1. Write American Academy in Rome, 101 Park Ave.

GUGGENHEIM FOUNDATION: Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years. Candidates must present plans for proposed study; applicants write to Henry A. Moses, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave.

LOUIS-COMFORT TIFFANY SCHOLARSHIPS: Grand up to \$2,000 will be made to students of painting, sculpture, graphic arts—men & women of unusual talent & personal qualifications who have already demonstrated their capacity for sustained effort in creative arts. Open to citizens of U. S. under 35 years old, married or unmarried, irrespective of race or creed. Applications in writing will be received until Mar. 25. Tiffany Foundation, 1083 Fifth Ave.

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57th Street in Review

[Continued from page 23]

pieces are all soundly modeled and invested with a vibrant sense of life.

The artist has a flair for portraiture, not only giving solidity to form but resilience to bodily gesture. (Hugo, to Dec. 19.)—M. B.

Marie Zoe Greene

Marie Zoe Greene, student of Archipenko and Moholy-Nagy, arrives at her interest in collage and relief primarily through sculpture rather than painting. Her non-objective arrangements of bits of paper, string, glass, wire mesh, plaster, etc., are studies of spatial relations and three-dimensional forms as much as of color, texture and linear contrasts. But Miss Greene has not proved that the paste pot can replace the brush or chisel in the creation of a self-contained work of art. (Argent, to Dec. 16.)—P. L.

Victor Laks

Vivid, glowing color, strong spontaneous brushwork, and a feeling for decorative overall design are combined in the canvases of Frenchman Victor Laks. The result is pictures that are formalized, yet emotionally charged. Especially outstanding are the canvases that derive their themes from the South American Indian totems and motifs, such as *River Bird* and *Three Fishes*. Laks here seems to catch the spirit of the subject exactly, and express it originally. (Penthouse, to Dec. 20.)—P. L.

Chaim Brisman

Chaim Brisman paints flowers that droop dejectedly, bend tenderly or climb aspiringly to express such human emotions as *Loneliness*, *Motherhood* or *Hope*. Other canvases too, show a mystic strain, with Talmudic scholars studying through the flaming nights of the Warsaw ghetto, or in city buildings ready to topple on their tiny, scurrying inhabitants. All are further dramatized by a palette that clashingly contrasts fiery or icy color with dark, somber shadows. (Eggleston, Dec. 4-16.)—P. L.

Ellison Hoover

Crayon drawings of Paris by Ellison Hoover seize the feel of place so trenchantly that they are nostalgic. They are little vignettes of different phases of the city's life, only slightly stressing architectural setting. With a few deft touches of color and surety of line the artist weaves, through one vivid incident, a whole pattern of life and living.

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The grayness of Paris buildings as well as its moisture laden atmosphere are ably realized in *Bateau Mouche*, the fussy, little boat cleaving its way under an opaqueness of sky. (Ferargil, to Dec. 12.)—M. B.

Casein as a Medium

To show what can be done with casein as a painting medium is the purpose of a group which will later circulate around the country. A score of artists with a score of different painting styles have done one canvas each to prove, as they do, that the medium is highly accommodating to many individual expressions. Though an ancient medium, casein (a by-product of skimmed milk) has been developed to a greater perfection in the past decade and in this show it is used variously on gesso board, illustration board, watercolor paper, and pastel paper. Frederick Whitaker does *Fishing Dock* with complete aquarelle effect; Xavier Barile puts on casein impasto in his solidly constructed *Landscape*; in Stanley Breneiser's *Southwest Landscape*, a "dry sec" effect comes out well with casein. Assembled by Michael Engel and the research laboratories of M. Grumbacher, Inc., the show is the first of its kind. (Grand Central, Van., to Dec. 9.)—P. B.

Henry Strater

A collection of pen and ink sketches of nudes, done in informal studio poses by Henry Strater, provide a change of pace among the 57th Street shows. Strater poses his model standing, reclining, kneeling, and in many other poses that give variety to his play of line and form. Some of the sketches are in a reddish ink on brown paper, heightening the decorative value of the sketch as a wall decoration; others are plain black ink on white paper. The line is simple, expressive and, best of all, economical. (Laurel, to Dec. 9.)—P. B.

Leonard Balish

Leonard Balish is showing a series of small pen and watercolor papers that recall, in their semi-fantasy, the little watercolors of Paul Klee. Balish adds more color condiment and puts the absorbent quality of the paper to use, sending out tiny writhing feelers of ink and color through its woven texture. The result is a nicely unified, richly decorative picture of whatever the subject may indiscernibly be. Insects, people, plants, trees, eyes, heads and any number of other things seem to lurk behind the color and ink to give each watercolor an engaging quality. (Creative, to Dec. 9.)—P. B.

T. Markoe Robertson

Drawings and watercolors by T. Markoe Robertson possess a variety of locale, but are all carried out with a freedom of personal expression that delivers them from mere description.

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Shinnecock Bay illustrates how much the artist can say with slight detail.

There is a fresh approach to often painted scenes in the Mexican papers. *Cuervavaca* shows distant domes jutting up, fringed by trees; *Diving Board, Acapulco*, contrasts inky water and jagged, white cliffs. (Ferargil, to Dec. 12.)—M. B.

Lenox Group

Paintings by a quintet of young artists show as many ways of seeing and rendering. Jinny Baker leans towards the abstract, using fragile color and spidery line to weave delicately balanced compositions. Gerta Kerr also emphasizes design, arranging simply drawn objects in bold color patterns.

Careful simplification is the core of Peter Kerr's stylized, but realistic renderings of sea and still-life. Harris Barron clings to naturalism, obtaining interest through the use of a brown-toned palette, and a fresh, free manner. Ella Alluisi leaps into a world of bizarre fantasy, but fails to integrate her colorful, imaginative canvases. (Lenox, to Dec. 2.)—P. L.

James F. Ashley

The Green Mountains and still greener valleys of Vermont are painted by James F. Ashley with a fondness for quiet, ordered and colorful rural vistas. The artist likes them at all times of the year, but midsummer is his happiest season, when he sometimes achieves a closer relationship of color values, as in *Summer Day*, with its evocative quietude. An even painter, Ashley never tires of his theme, nor of his sometimes repetitive organization of it. Pleasant, restful, and expansive, these paintings have a well-manicured, well-mannered presence. (Grand Central, Van., to Dec. 9.)—P. B.

Fannie Saperstein

Fannie Saperstein is largely a self-taught artist. Her oils, watercolors and caseins show a conscious effort to gain technical mastery, while not abandoning fresh vision to a facile slickness.

The watercolors are concerned generally with marine scenes, dealt with attractively if conventionally. The oils are more ambitious, often dealing with religious subjects and utilizing vivid color. (Argent, to Dec. 16.)—P. L.

Albert Sway

In his first New York show, Albert Sway, Ohio artist, sees Manhattan with the eye of an unsophisticated and entranced visitor. Building up masses with patches of transparent color, Sway shows an affinity for Cézanne. His simple, picturesque views of Central Park and environs skyscrapers are painted in pale, clear color. His anecdotal reports on the activities along Hester, Orchard and Bleeker Streets are cheerful. An artist content to scratch the surface. (Wellons, to Dec. 15.)—B. K.

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American Art Week

Another American Art Week has accomplished its mission and it has been highly successful. This was the informal testimony conveyed by our emergency Chairman, Florence Lloyd Hohman when she attended the meeting of the National Executive Committee on November 13th. On that date enthusiastic reports had been received from more than 25 of the states contributing to the program. The Chairman announced that after she has caught up with her mail and disposed of an additional 150 letters which must be answered, she will assemble this voluminous evidence of an Art Week success so we may later appraise its true value and helpfulness to American art.

The only state report that has reached the editorial desk so far, came from

Oregon. This happens to be an interesting coincidence, as we were informed that an Art Week started originally in Oregon as a state program. When the late Florence Topping Green visited Oregon in 1934, Florence Marsh, who initiated the Oregon Art Week program, suggested that A.A.P.L. as a national organization might well develop the idea into an American Art Week. When Mrs. Green submitted this idea to her fellow members of the National Executive Committee she became its first Chairman and had charge of the program for a number of years and, now, Florence the third has carried on.

To the painter the name Florence calls to mind a flood of memories. Those of us who have been privileged to visit the city of that name in Italy, recall the glories of the Renaissance and its

great age of architecture, sculpture and painting, the last the most glorious of all. It might be well if we could think and plan our expanding functions not only for American Art Week but throughout the year so that we might help to usher in our own period of art renaissance. To that end we need to grow and to expand our functions and thus spread our influence upon this fair land of ours.

For it is not enough that as a people we should be content to be comfortable or prosperous and only revel in the pleasures of material things. We also need the sustaining influence of beauty in thought and the uplift that comes in the contemplation of beautiful things, wrought by the skill of artistic minds and hands as they did in the Florentine days of glory. We need a more active exchange of ideas between our different chapters and when the Hohman report has been compiled we would like to record some of the ideas on these pages.

December is a good time to think of growth. It is the festive season when generosity abounds with the giving of presents. A gift of membership in A.A.P.L. is a fitting remembrance to your artistic friend or friends. Thus may the good work go on. To encourage the impulse it is well to requote the first part of New York's Governor Thomas E. Dewey's Proclamation of American Art Week:

"The needs of National Defense for the protection of national freedom are today quite properly uppermost in our minds and hearts. In these circumstances there is danger that the importance of the cultural program of our Country may be overlooked. We must not permit this to happen. Though we have never backed down from a fight when it was forced upon us, we are not a nation of militarists, and God grant we never become one. If that were ever to happen to us we would be lost as a people devoted to human freedom and the dignity of the individual. It is therefore, to our love of art, to our aspirations in the creations of beauty, that we must cling as one of the vital forces in the spirit of America."

Oregon, by the way, is still going strong, and Maud Walling Wanken reports voluminously and promises more as information reaches headquarters. Our friends in New Jersey have been active and as usual have been on the air during Art Week, one result of which you have read in the November 15 issue.

Our Executive Secretary, Mrs. Brewer, submits the following news items:

A new and very sizable unit of the League's Arizona Chapter has recently been formed in Tucson. From the cold but accurate facts that come to us on our enrollment blanks, it seems to have been achieved through the efforts of Miss Natalie Norris, there. We are all very happy to have another large city in a state so rich in native art and artists, join our ranks. For years, the League work has centered around the efforts of Mrs. Garnet Davy Grosse of Scottsdale and this new unit is, of course, part of the state chapter, headed by Mrs. Grosse. However, it is a very happy event for us all when a new, young unit springs into being in such a rich, fertile field as this one is.

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"... The exhibition by our local chapter during American Art Week was richer in variety and improved in quality over past exhibitions and attracted a wider public interest than previously. This has been inspired by the vital personality and the marvelous energy of our President, Mrs. Gretchen K. Wood. Too much praise cannot be given to her for her organizing ability and for her contagious enthusiasm."—J. Lewin Burris, Treasurer, Eastern Shore of Maryland.

* * *

"We open our American Art Week's observances Wednesday, November 1st with two Mayors and other speakers present, on a program that will be broadcast, to open the 4th Annual Statewide Showing of Chapter-members paintings in galleries of State Exhibits Museum. Exhibition at our City Recreation Center will open the following Sunday, November 5th. Store window displays, open studios, lectures, movies and several other exhibitions, already publicized are on our program. Nov. 4, 1950. Displays in 80 stores here open next week. . . . Others all over our state are all going along splendidly."—Amos Lee Armstrong, President, Louisiana Chapter.

* * *

"... You will be interested to know we had 1,000 for tea. The Governor and his wife came for the receiving line. Paintings were sold and thousands saw the show. . . ."—Mrs. Walter S. Grow, Chairman of American Art Week for Indiana.

French Art at Auction

AN OUTSTANDING AUCTION of French paintings and bronzes, on which information was received too late to include on the *DIGEST's* auction page, will be held December 7 at the Kende Galleries, New York. The works to be sold are partly from the Paris collection of Henry de Montalegre, and from a New York and Paris collector.

Many of the paintings are of the impressionist school and include four works by Renoir, the most important of which is the *Portrait of a Child*, originally from the collection of Ambrose Vollard and recorded in his book on Renoir. Another Renoir is a landscape from Cagnes, also from the Vollard collection. Pissarro is represented by a late painting, *Le Pont de Havre*; and Utrillo by his 1915 white period *La Rue Norvins et La Sacre-Coeur*. Another important painting is Jean Louis Forain's *La Conversation*.

From the earlier periods are the silver-toned Corot *La Tour au Bord de L'Etang*, from the collection of G. N. Stevens and illustrated in Alfred Robaut's 1905 *L'Oeuvre de Corot*. A beach scene by Courbet and two characteristic heads by Henner are also included.

Among the bronzes to go on the block are three by Maillol, all of which are recorded in various publications on this artist's work, including the book published by the Albright Gallery and edited by Andrew Ritchie. Another bronze is by Matisse.

Paintings by modern Europeans lesser known in America include examples by Lovis Corinth, Egger-Lienz, Walde, Trubner.

The sale will also include prints by Renoir and Cézanne and drawings by Ingres, Laurencin, Guys, Klee, Eugene Boudin and others.

Worcester-Owned Art

PAINTINGS AND ART OBJECTS owned in and near Worcester, Mass., have been assembled by the Worcester Museum for a loan exhibition to January 1. More than 50 lenders have contributed 140 objects which, the museum states, represents "only an indication of works owned near Worcester." The exhibition marks the beginning of a study of the field, preparatory to further showings of the same kind.

European art is represented by examples of the Italian and Spanish schools of the 14th and 15th centuries; a 1500 AD Franco-Flemish tapestry; a Flemish painting; prints by Dürer and Goya; early English silver; and modern paintings by Renoir. Among the Americans included are Inness, Ryder, Homer and Eakins. The exhibit also contains several pieces of Asiatic art of the T'ang period and Indian and Persian miniatures.

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Art Alliance Dec.: Contemporary American Paintings.

ATLANTA, GA.
High Museum To Dec. 20: Robert S. Rogers, Watercolors.

BALTIMORE, MD.
Museum of Art Dec.: Graphics of Georges Rouault; Textiles. Walters Art Gallery To Jan. 7: Italian Majolica.

BOSTON, MASS.
Brown Gallery Dec.: Contemporary American Painting.

Copley Society Dec. 4-22: Members' Small Paintings.

Doll & Richards Dec.: Modern American Painting.

Guild of Boston Artists To Dec. 9: Aldro T. Hibbard.

Institute of Contemporary Art To Dec. 30: Design for Christmas.

Museum of Fine Arts To Dec. 17: Dodge MacKnight, Watercolors.

Yusef Galleries Dec.: Modern American Paintings.

BUFFALO, N. Y.
Albright Art Gallery From Dec. 10: Loevis Textiles; Buffalo Society of Artists.

CHARLESTON, S. C.
Pink House To Dec. 30: Christmas Art and Crafts Show.

CHICAGO, ILL.
Art Institute To Jan. 18: Vienna Art Masterpieces.

Chicago Galleries Dec.: Mark Coomer, Charles Bergstrom, Hetherington.

Historical Society To Feb. 1: 19th Century American Primitives.

Little Gallery Dec.: Elizabeth Oppenheim; Natsler Ceramics.

Oehlischlaeger Dec.: Paintings for Christmas Gifts.

CLEARWATER, FLA.
Gulf Coast Art Center To Dec. 10: 24 Paintings from 24 Countries.

Art Museum To Dec. 10: Edward Millman.

CINCINNATI, OHIO
Art Museum Dec.: Artists of Cincinnati & Vicinity.

CLEVELAND, OHIO
Museum of Art To Dec. 10: William Sommer; Dec.: Xmas Story in Prints.

COLORADO SPRINGS, COLO.
Fine Arts Center Dec.: Edward Munch; Local Photographers.

DALLAS, TEXAS
Museum of Fine Arts To Dec. 31: Pre-Columbian Art; Tom Lea; Messtropic Drawings; Pond Farm Pottery.

DENVER, COLO.
Art Museum Dec.: Moppets & Puppets: The Native Dance.

DETROIT, MICH.
Institute of Arts To Dec. 17: Michigan Artists; Modern European Sculptors.

HOUSTON, TEXAS
Museum of Fine Arts To Dec. 10: Houston Architecture.

INDIANAPOLIS, IND.
Herroon Art Institute To Dec. 17: North European Renaissance Prints.

KANSAS CITY, MO.
Nelson Gallery Dec.: Georges Rouault Prints; Kansas Painters.

LOS ANGELES, CALIF.
Art Association To Dec. 14: Naturalism.

Cowie Galleries Dec.: Modern American Paintings.

Eather's Alley Gallery Dec.: Contemporary American Painting.

Forsythe Gallery Dec.: Modern American Painting.

Hatfield Galleries Dec.: Modern French & American Painting.

Municipal Art Gallery To Dec. 8: Mae Rabbits; Theo Hancock.

Frank Perls Gallery To Dec. 6: Max Beckmann.

Stendahl Galleries Dec.: Ancient American & Modern French Art.

Taylor Galleries Dec.: Contemporary American Paintings.

Vigevano Galleries Dec.: Modern French & American Paintings.

Frances Webb Galleries Dec.: Contemporary American Paintings.

LOUISVILLE, KY.
Speed Art Museum Dec.: Toulouse-

Lautrec Prints; British Children's Art; French Paintings.

MEMPHIS, TENN.
Brooks Art Gallery Dec. 1-20: 3rd Memphis Biennial.

MINNEAPOLIS, MINN.
Institute of Arts Dec. 5-27: Toulouse-Lautrec Paintings & Drawings.

Walker Art Center To Dec. 10: 5th Walker Biennial.

University Gallery From Dec. 6: National Print Exhibit.

NEWARK, N. J.
Newark Museum Dec.: Life & Culture of Tibet; Xmas Gifts Under \$10.

NEW ORLEANS, LA.
Delgado Museum Dec. 3-24: New Orleans Art League; Boyd Craize.

NORFOLK, VA.
Museum of Arts & Sciences To Dec. 31: Small Paintings by Members.

NORWICH, CONN.
Slater Museum Dec. 3-22: Coch Van Gent.

OKLAHOMA CITY, OKLA.
Municipal Auditorium Dec. 10-24: Haines, Smith, Halit.

OMAHA, NEBR.
Joslyn Art Museum To Dec. 28: Hermann Becker, Sculpture.

PHILADELPHIA, PA.
Art Alliance Dec.: Rico Lebrun; Heldenreich, Kaplan, Lehman; Jerome Kaplan.

Georges de Braux Dec.: French & American Paintings.

Dubin Dec.: Modern American Paintings.

Pennsylvania Academy To Dec. 17: Abraham Hanks.

Print Club Dec.: Philadelphia Printmakers; French Color Lithographs.

PITTSBURGH, PA.
Carnegie Institute To Dec. 21: Carnegie International.

PORTLAND, ME.
Sweet Memorial Museum Dec. 2-16: Popular Photography.

PORTLAND, ORE.
Art Museum Dec.: Tobey, Graves, Callahan; Oregon Print Annual.

RICHMOND, VA.
Virginia Museum To Jan. 7: Home & the Machine.

ROCHESTER, N. Y.
Memorial Art Gallery Dec.: Scalmandre Textiles.

SAINT LOUIS, MO.
City Art Museum To Dec. 12: 10th Annual Missouri Show.

SAN ANTONIO, TEXAS
Witte Memorial Museum To Jan. 2: Archipenko; Bernard Leach.

SAN FRANCISCO, CALIF.
De Young Memorial Museum To Dec. 17: Society of Western Artists.

Labaudt Gallery To Dec. 21: John Berry, Harvey Peil, Harry Crotty.

Museum of Art To Dec. 17: Madiba Umar; To Dec. 10 S. F. Women Artists.

Rotunda Gallery Dec.: Gladys Lloyd Robinson.

SANTA FE, N. M.
Museum of N. M. Dec.: New Mexico Artists Prints & Drawings.

SEATTLE, WASH.
Henry Gallery To Dec. 17: Northwest Printmakers.

TRENTON, N. J.
N. J. State Museum To Jan. 21: John Marin.

UTICA, N. Y.
Munson-Williams-Proctor Institute Dec.: Karl Zerbe; Edward Hopper.

WASHINGTON, D. C.
Georgetown Library Dec. 2-30: Henriette Lauterman.

National Gallery Dec.: Loans from the Gubbenkian Collection.

Phillips Gallery To Dec. 12: Shahn Drawings; To Dec. 7: British Paintings.

Smithsonian Institution Dec. 8-29: Washington Watercolor Club.

WEST PALM BEACH, FLA.
Norton Gallery To Dec. 17: American Painting, 1951.

WILMINGTON, DEL.
Society of Fine Arts To Dec. 31: Delaware Oils and Sculpture Show.

NEW YORK CITY

ACA (63E57) To Dec. 9: Joseph Solman; Dec. 11-30: Lena Gurr.

Acquavella (119E57) Dec.: Old Masters.

American British (122E55) To Dec. 9: Karin Van Leyden; From Dec. 11: "A Century of the American Railroad."

American Youth Hostels (344W36) To Dec. 15: Small Paintings for the Home.

Argent (42W57) To Dec. 16: Fannie Saperstein, Marie-Zoe Greene.

Artists (851 Lex, at 64) Dec. 2-21: Cesare Stea.

ASL (215W57) Dec.: Work by Young Artists—Nothing Over \$100.

AAA (711 5th at 55) To Dec. 9: Frederic Taubes Drawings; To Dec. 16: Bernard Rosenthal Sculpture.

Babcock (38E57) Dec. 4-30: Small Paintings by 19th & 20th Century American Artists.

Barzansky (664 Mad. at 61) Dec.: Group Exhibition.

Barbizon-Plaza (101W58) To Dec. 16: Robert Emmett Owen.

Binet (67E57) To Dec. 16: R. R. Tacke, Oils & Woodcuts.

Bodley (26E55) Dec. 4-Jan. 6: Three Centuries of Ballet.

Brooklyn Museum (E'Pkwy) To Jan. 7: American Woodcuts, 1670-1950.

Brooklyn Museum School (E'Pkwy) To Dec. 13: Doctor-Dentist-Engineer.

Buchholz (32E57) Dec. 5-Jan. 5: The Heritage of Rodin.

Burluk (119W57) To Dec. 10: David Burluk; Dec. 11-30: Xmas Show.

Carré (712 5th at 56) To Dec. 30: Modern Paintings to Live With.

Carstairs (11E57) Dec.: Salvatore Dali.

Chas. Fourth (51 Chas.) To Dec. 30: Paintings Under \$50.

Contemporary Arts (106E57) To Dec. 26: Christmas Show.

Copain (891 1st at 50) To Dec. 8: Dorothy Block.

Peter Cooper (313W53) To Dec. 15: Drawings.

Cooper Union (Cooper Sq.) Dec.: Leather in the Decorative Arts.

Creative (18E57) To Dec. 9: Leonard Balish; Dec. 11-23: Antony Terenzio.

Cartoonist & Illustrators School (2nd Ave. & 23) To Dec. 9: Robert Frankenberg, Drawings.

Dellus (18E64) To Dec. 23: Wm. Beecher, Gerard Johannes Schiefer.

Downtown (32E51) Dec. 5-30: Xmas Group Exhibition.

Durlacher (11E57) Dec. 5-30: Old Master Drawings.

Egan (63E57) Dec. 1-30: Joseph Cornell.

Engelstein (161W57) Dec. 4-18: Chaim Brieman.

8th St. (33W8) Dec. 4-30: Christmas Sale.

Feigl (601 Mad. at 58) To Dec. 24: American & European Expressionists.

Ferazil (63E57) To Dec. 12: Eliason Hoover; T. M. Robertson; Dec. 12-23: Mays, Sasson.

Friedman (20E49) Dec.: Professor Wong Suiling.

Gal. St. Etienne (46W57) Dec.: European Paintings.

Ganso (125E57) To Jan. 3: Xmas Surprise Show.

Grand Central (15 Vand.) To Dec. 9: The Modern Medium—Casein; Gordon Grant; James F. Ashley; Dec. 12-23: Xmas Suggestions; Dec. 12-23: Terence R. Duren.

Grand Central Moderns (130E56) To Dec. 11: Channing Hare.

Hacker (24W58) Dec. 4-30: Americans in Paris.

Hewitt (18E69) To Dec. 16: Eli Nadelman.

Jacob Hirsch (30W54) Dec.: Antiquities & Numismatics.

Hugo (26E55) To Dec. 19: Nora Aurich; To Dec. 31: Max Ernest.

Janis (15E57) To Dec. 31: Les Fauves.

Jewish Museum (1109 5th at 92) Dec.: Hebrew Lettering; Dioramas of Jewish History.

Kennedy (785 5th at 57) To Dec. 30: 19th Century American Paintings; "Indoor Pastimes & Outdoor Sports."

Koemann (65E57) Dec.: French Prints & Paintings.

Knoedler (14E57) To Dec. 16: Isenburger; Dec. 7-23: Montici Intarsia.

Kootz (600 Mad. at 58) To Dec. 4: Robert Motherwell; Dec. 5-30: 15 Unknowns.

Kraushaar (32E57) Dec. 4-30: Dean Fausett.

Laurel (108E57) To Dec. 9: Henry Slater, Drawings; From Dec. 11: Milton Avery, Monotypes.

Levitt (559 Mad. at 56) To Dec. 30: 1940-50 Anniversary Show.

C. T. Loo (41E57) Dec.: Liquidation Sale of Chinese Art.

Macbeth (11E57) To Dec. 14: Andrew Wyeth.

Matiasse (41E57) To Dec. 16: Giacometti.

Metropolitan Museum (5th & 82) Dec.: Sculpture in Bronze; Chessmen; Goya—Prints & Drawings; From Dec. 8: American Painting Today—1950.

Midtown (605 Mad. at 57) To Dec. 23: Fred Nagler.

Milch (55E57) Dec. 4-30: Group Exhibition.

Modrenal (6 5th at 8) Dec.: Repro-

ductions of Modern Paintings.

Morgan Library (33E36) To Feb. 17: Gilbert & Sullivan Show.

Morrison's (225W57) To Dec. 12: Mortimer Laughlin.

Museum of the City of N. Y. (5th & 104) To Feb. 20: Charles Dana Gibson's New York.

Museum of Modern Art (11W53) To Dec. 10: Photographs by Lewis Carroll; To Jan. 7: Chaim Soutine; British Color Lithographs; To Jan. 14: New Talent—Bunce, Johnston, Mund; To Jan. 28: 1950 Good Design.

Museum of Nat. Hist. (C. P. W. & 79) To Dec. 4: Ylla Photographs; Dec. 8-Jan. 29: Elissoson Photos.

Museum Non-Obj. Painting (1071 5th at 87) Dec.: Group Exhibition.

National Arts Club (15 Gram. Pk.) To Dec. 15: New Book Exhibit.

New Age (138W15) Dec.: Art to Live With.

New Art Circle (41E57) To Dec. 9: Carl Holty.

New Gallery (63W44) To Dec. 16: Frederick Karoly.

Newhouse (15E57) Dec.: Old Masters.

New School (66W12) To Dec. 9: Federation of Modern Painters & Sculptors; Dec. 11-31: Foreign Artists.

Newton (11E57) Dec. 4-24: John Shays, Watercolors.

N. Y. Circ. Lib. of Pigs. (640 Mad. at 60) Dec.: Contemporary American & European Painters.

N. Y. Hist. Soc. (170 C. P. W. at 77) To Jan. 14: The Belknap Bequest; Dec.: The Erie Canal; In 1850; From Dec. 7: Early American Toys.

N. Y. Phoenix School of Design (180 Lex, at 30) To Jan. 2: Alumni Exhibition.

Niveau (63E57) To Dec. 31: "Paintings I Love."

Parsons (15E57) To Dec. 16: Jackson Pollock.

Passedoit (121E57) Dec. 4-30: Xmas Show.

Pen & Brush (16E10) Dec. 10-31: Black & White Show.

Peridot (6E12) To Dec. 23: Christmas Group Show.

Perls (32E58) To Dec. 30: "For the Young Collector."

Perspectives (34E51) Dec. 5-30: Xmas Show.

Penthouse (15W55) To Dec. 20: Victor Laka.

Pinacotheca (40E68) To Dec. 30: Russell, Wright, Bruce.

Portraits (460 Park at 57) Dec.: American Portraits.

Rehn (683 5th at 53) Dec. 4-29: Group Exhibition.

Riverside Museum (310 Riv. Dr. at 103) Dec. 4-24: Creative Art Associates; Dec.: Roerich.

Roerich Academy (319W107) Dec. 2-Jan. 5: Warren Teixeira.

RoKo (51 Greenwich) To Dec. 6: Josef Presser; Dec. 10-Jan. 4: Martin Nelson.

Rosenberg (16E57) Dec. 4-30: Knaths, Avery, Ratner, Weber.

Salpeter (38W36) Dec. 4-30: Christmas Group Show.

Salmagundi Club (47 5th at 12) To Dec. 15: Thumb Box Sketches; Dec. 1-24: John Wells James.

Scalamandre Museum (20W55) To Jan. 30: Chinese Silks of the Manchu Dynasty & Their Influence.

B. Schaefer (32E57) Dec. 4-23: Fred Farr, Sculpture; Dorothy Farr.

Schaeffer (52E58) Dec.: Old Masters.

Schultheis (15 Maiden Lane) Dec.: Old Masters.

Segy (708 Lex, at 57) Dec.: African Sculpture & Cubism.

Serigraph (38W57) To Jan. 8: Serigraphs for Christmas.

J. Seligmann (5E57) To Dec. 16: 7 Painter Printers.

E. & A. Silberman (32E57) Dec.: Old Masters.

Van Diemen-Lilienfeld Galleries (21 E57) Dec. 4-16: Michel G. Gilbert.

Van Loen (46E9) To Dec. 10: N. Y. Society of Ceramic Arts.

Viviano (42E57) To Dec. 9: Carlyle Brown.

Wellons (43E50) Dec. 2-15: Albert Sway.

Weyhe (794 Lex, at 61) To Dec. 16: Sculpture.

Whitney Museum (10W8) To Dec. 31: Contemporary American Painting.

Wildenstein (18E64) To Dec. 16: Goya Exhibition.

Wittenborn (38E57) Dec. 1-31: Graphics by Tangay, Max Ernst, Miro, Allianz-Goup, Zurich.

Willard (32E57) To Dec. 30: Mark Tobey.

Howard Young (1E57) Dec.: Old Masters.

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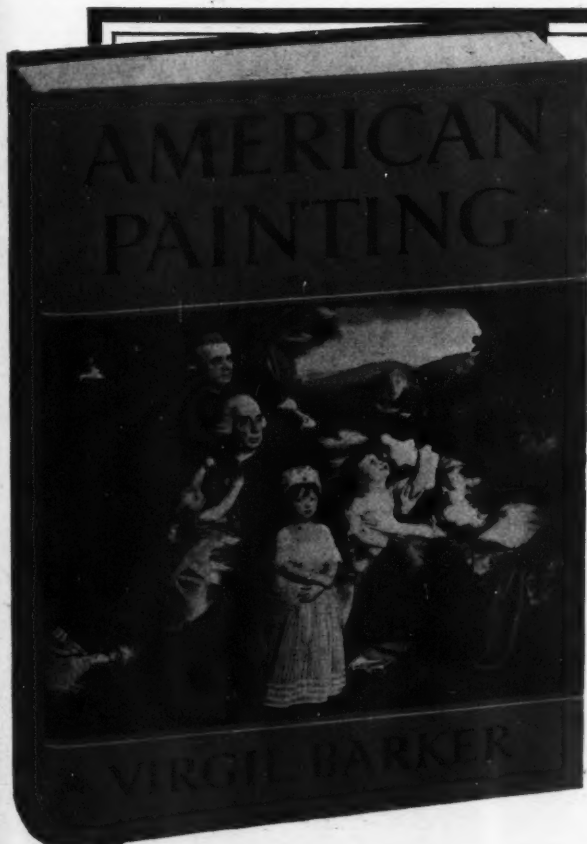
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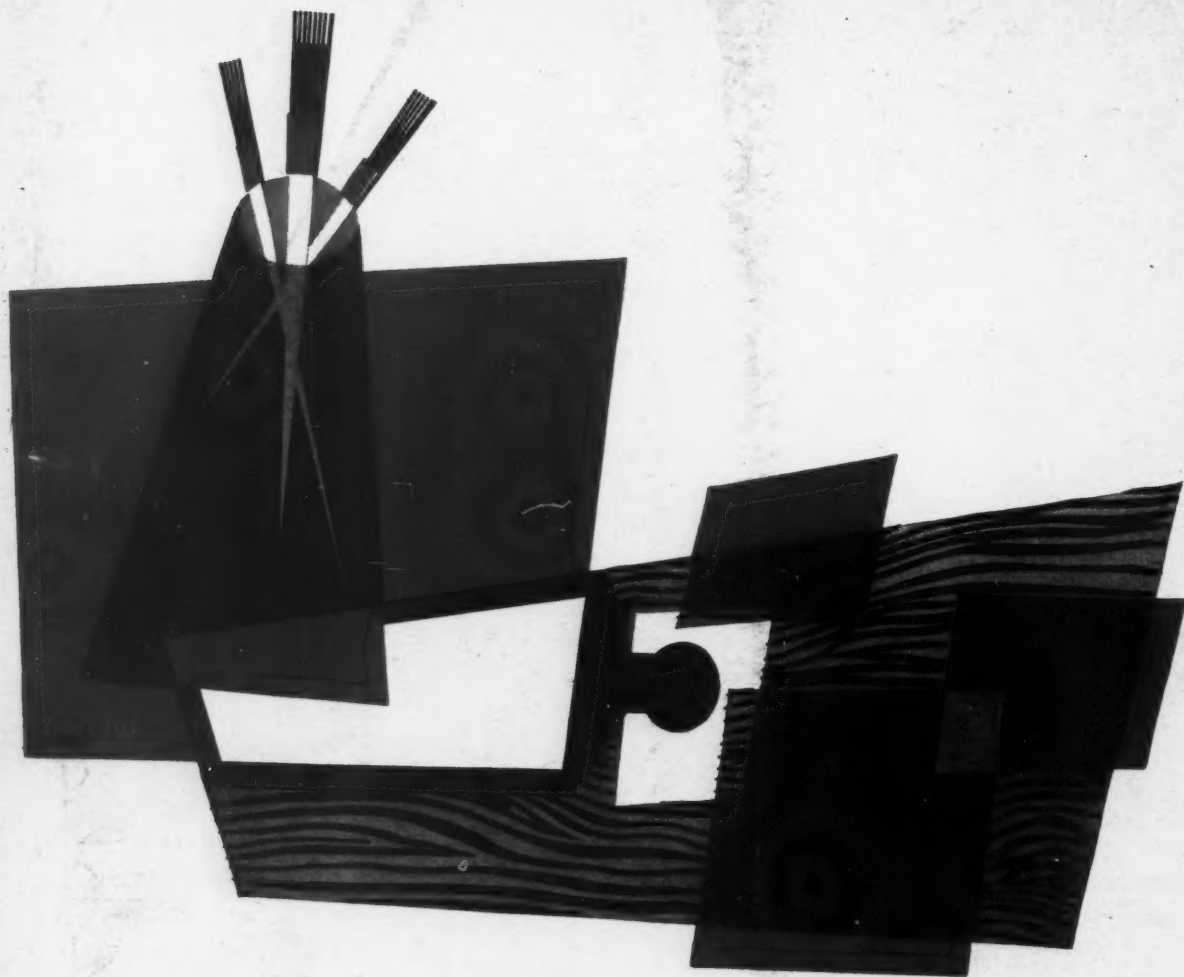
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